

CA2ALED 30  
69 E46

CA2 ALED 30 1969E46  
Elementary Physical Education.



3 3398 00132 0430

# ELEMENTARY PHYSICAL EDUCATION



NOVEMBER, 1969

LIBRARY  
VAULT 19







## TABLE OF CONTENTS

### Section A

I. Introduction .....	1
II. The Program .....	2
III. Lesson Planning .....	4
IV. Teacher Method .....	13
V. Safety .....	14
VI. Evaluation .....	15
VII. Organization and Administration .....	15
VIII. Recess, Noon Hour, Intramural and Interschool Activities .....	17
IX. Facilities and Equipment .....	17
X. References .....	20
Appendix .....	21

### Section B — Games

I. Introduction .....	26
II. Basis for Selection of Games Content and Teaching Methods .....	27
III. Specific Objectives of the Games Program .....	29
IV. Organization of Equipment and Aids to Instruction .....	30
V. The Games Lesson .....	31
VI. Division I Games .....	32
VII. Division II Games .....	43
Soccer .....	43
Volleyball .....	47
Basketball .....	50
Racquet-type games .....	53
Fastball .....	55
Track and Field .....	60
Ice Skating and Hockey .....	64
Swimming .....	68
Intramural activities .....	74

### Section C — Gymnastics

I. Introduction .....	82
II. The Basis of Selection of Gymnastics Content and Teaching Method .....	83
III. Specific Objectives of Gymnastics Program .....	86
IV. Instructional Techniques .....	86
V. Partner or Group Work .....	87
VI. Organization of Equipment and Aids to Instruction .....	88
VII. Safety .....	91
VIII. The Gymnastics Lesson .....	91
IX. Gymnastics Themes .....	92
Theme One — The Body Can Move From Place to Place in Many Ways .....	94
Theme Two — The Body Can Balance on or Suspend from Body Parts .....	97
Theme Three — The Body Can Make Shapes while Moving and Balancing .....	99
Theme Four — The Body is Symmetrical or Asymmetrical when Moving or Balancing .....	101
Theme Five — The Body Can Stretch or Curl when Moving or Balancing .....	103
Theme Six — The Body Can Twist and Turn when Moving or Balancing .....	104
Enrichment Themes .....	
1. Space Themes .....	106
2. Time and Energy .....	108
3. Partner and Group Work .....	109
X. References .....	110

## TABLE OF CONTENTS

	Page
Section D — Creative Dance .....	112
I. Introduction .....	113
II. The Basis of Selection of the Dance Content and Teaching Method .....	113
A. Developmental Characteristics of Children .....	113
B. Ways in which Children Learn .....	114
C. Common Elements of Dance .....	114
III. Specific Objectives of the Dance Program .....	116
A. The Body .....	116
B. Space .....	117
C. Effort .....	118
D. Relationships .....	118
IV. Instructional Techniques .....	118
A. General Suggestions .....	118
B. Use of Drum or Tambour .....	119
C. Observation .....	119
D. Demonstration .....	119
E. Coaching .....	119
F. Partner and Group Work .....	120
V. Teaching Aids .....	120
A. Percussion Instruments .....	120
B. Record Player .....	120
C. Records .....	120
D. Tape Recorder .....	121
VI. Stimuli .....	121
A. Audible Stimuli .....	121
B. Language Stimuli .....	122
C. Tactile Stimuli .....	122
D. Fantasy .....	123
E. Natural Phenomena .....	123
VII. The Dance Lesson .....	123
A. Description of the Dance Lesson .....	123
B. Differences in Dance Lessons in Division One and Division Two .....	125
VIII. Dance Themes .....	125
A. Introduction .....	125
B. Detailed Analysis of Themes for Division One .....	126
C. Detailed Analysis of Themes for Division Two .....	128
IX. Conclusion .....	129
X. References .....	129



## ACKNOWLEDGMENT

The Department of Education acknowledges with appreciation the contributions of the following members of the Committee on Elementary Physical Education operating under the direction of the Elementary Curriculum Board.

### COMMITTEE ON ELEMENTARY PHYSICAL EDUCATION

Miss Marion Irwin, Assistant Supervisor of Physical Education, Edmonton Public School Board, Chairman

Miss Joyce Boorman, Faculty of Physical Education, University of Alberta, Edmonton

K. E. J. McKenna, Education Consultant, Department of Education, Calgary

Leroy Pelletier, Supervisor, Calgary Separate Catholic School System

Mrs. Patty Richardson, Peace River School Division #10

Don H. Williams, Assistant Supervisor of Physical Education, Calgary Public School Board

E. A. Torgunrud, Associate Director of Curriculum, Department of Education, Edmonton

The Department of Education also acknowledges, with appreciation, the contributions of the following former members of the committee.

Mrs. A. Ackroyd, University of Alberta, Edmonton

Mrs. Donna Goulet, Teacher, Hazeldean School, Edmonton

Miss A. Groves, Supervisor of Physical Education, Lethbridge Public Schools


T. Hori, Lethbridge Public Schools

J. F. Mayell, Supervisor of Physical Education, Calgary Public Schools

C. M. Ward, Superintendent of Schools, Ponoka

**NOTE: This curriculum guide is a service publication only.** The information is prescriptive only insofar as the content of the curriculum guide duplicates that of the Elementary Program of Studies. As well as course content, the curriculum guide includes methods of developing concepts, suggestions for use of teaching aids and lists of additional reference books.





Digitized by the Internet Archive  
in 2022 with funding from  
Legislative Assembly of Alberta - Alberta Legislature Library



## I. INTRODUCTION

Movement is basic to life. Every vocation, every recreational pursuit, every utilitarian activity involves movement. Physical education is concerned with contributing to the knowledge and understanding of movement and to the skill with which we use it.

The contribution of physical education can be significant if the individual, at the conclusion of his school life, has developed knowledge and understanding of movement pertaining to all activity and, more important, an understanding of his capabilities and limitations in relation to movement. He should have the opportunity to experiment with and discover new movements, and to select and consolidate those that relate to a wide variety of physical activities that will lead to a feeling of confidence when he moves, whether the movement is relative to his vocation, to his recreational pursuits, or to his everyday needs. He should possess the knowledge, skill and understanding necessary to feel confident in any given situation requiring movement. Such skills, developed as a part of his life in his early years, are more apt to remain a part of his life in the future.

Movement is very personal. It differs for every individual. Not only do individuals vary in skill or ability, but they also show great variation in their readiness to learn a given skill. Growth and development are also affected by hereditary and environmental factors. We must therefore recognize that individual differences do exist and we must cater to these differences. This, then, dictates the kind of program and the kind of learning situation that must be created. Each child must be provided with the opportunity to proceed at his own rate in developing movement sequences and skills that are directly influenced by ability, readiness, and growth and development. All of this implies an "individual" approach to the teaching of physical education. The teacher must structure his lesson to provide the latitude of activity necessary for the individuals within the class.

Physical education is concerned with the development of the "whole" child through the medium of carefully selected physical activities. As an integral part of the total educational program physical education contributes

to his physical, mental, social and emotional development. This indicates that physical education has a part to play in the total educational experience of every child in our schools.

As education implies change as the result of knowledge and experience, physical education implies change as a result of movement. Children, particularly those of elementary school age, move naturally and freely. Although movement is individual, teachers must also recognize that children pass through various stages of growth and development. Programs in physical education must be cognizant of these stages.

The natural activities of six, seven and eight year olds determine the content of the primary program. Through observing children it is possible to determine those movements which are inherent. Primary children run, jump, skip, roll, climb and take weight on various parts of the body. They enjoy communicating ideas and feelings through the medium of movement. They are fascinated by objects such as balls, bats, sticks and if left to their own devices, invent games involving "How Many?" and "Who was First?". The running, jumping, rolling, balancing activities give rise to gymnastics. Through gymnastics an attempt is made to develop skill in body management and control which is basic to skill with apparatus, participation in games, swimming, track and field, and skill in dance. The use of movement to communicate ideas and feelings readily develops into the dance program. The inherent love of play involving balls, sticks, and bats forms the basis of the games program.

Physical education is progressive. The program in Grades IV, V and VI builds upon the movement experiences of the primary grades. The gymnastic program becomes more demanding as more skill is required in the management and control of the body; dance demands more skill as the stimulus becomes more complex and more abstract; games demand greater flexibility of thought and action as the groups become larger and skills more difficult. Group work takes on greater importance as children learn to work together, accept responsibility and assume leadership and "followership" roles.



## II. THE PROGRAM

### A. Approach

Movement is as individual as the individual child, and attempts to force all children to conform to a common pattern are educationally unsound. Just as children in the same class should not be expected to achieve the same standard in their studies neither should they be expected in physical skills to attain the same standard as their classmates. The teacher must account for individual differences by providing for latitude in movement experiences. Through the use of the problem-solving approach each child is provided with the opportunity to proceed at his own rate and work within the level of his own ability. The teacher chooses a theme or objective for the lesson and within each lesson structures and poses a number of problems which are related to the theme. The child is encouraged to experiment, discover, select and consolidate movements which will solve the stated problem. The aim of the teacher is to assist each child to attain his maximum development.

### B. Content

The physical education program offers three types of lessons and each type should be of equal importance in a well balanced program in the elementary school.

#### 1. Games

The emphasis in the games lesson is placed upon learning the fundamentals required for participation in later years in the major games. The development of skills in handling various pieces of equipment such as balls, bats, sticks, pucks, etc., as well as the development of footwork, bodywork, and the basic elements associated with attack and defence forms the basis of the program.

Skating, swimming, and track and field activities are considered to be part of the games program.

#### 2. Gymnastics

The term gymnastics refers to that portion of the program devoted to the development of basic movement skills which are fundamental to the performance of any activity. Emphasis is placed upon the development of movement concepts and understandings and the applications of these to a variety of practical situations. The child is encouraged to observe and analyze in

order to understand movement. Themes are developed relative to the effort factor which is concerned with weight and time; the space factor which is concerned with direction, level, pathway and body shape; the flow factor which is concerned with the degree of control.

NOTE: Gymnastics, as taught in the elementary program, should not be confused with formal gymnastics as presently taught in secondary schools.

#### 3. Dance

In the dance lesson the expressive aspect of movement is the main concern. Here the body is regarded as the medium for communication of ideas and feelings. The child is encouraged to discover, explore, and use his imagination. He is provided with opportunities to develop an understanding of his own movement capacities, to learn the language of movement and invent and create sequences and dances of his own.

### C. Scheduling Various Types of Lessons

The physical education program in our province is greatly influenced by the climate which forces the greatest percentage of our program to be conducted indoors. Because of the large portion of each year that our children are forced to spend inside, physical education lessons should be conducted outdoors whenever the weather is suitable.

Division One children should have a daily lesson in physical education while Division Two children should have three periods per week.

There are various ways in which the different types of lessons may be scheduled in the year's program. Some teachers prefer to teach gymnastics, games or dance using the block system. In other words, all lessons for a given period of time would be devoted to a unit in one subject. Other teachers prefer to alternate lessons in gymnastics, games and dance so that the children receive instruction in more than one unit of the program during any given period of time.

The teacher is encouraged to try both the block system and the alternate system to evaluate and discover his best method of scheduling classes. A combination of these systems could produce excellent results.

Examples of the two approaches to scheduling mentioned above are indicated in the following charts:



## METHODS OF SCHEDULING CLASSES

## BLOCK SYSTEM

### Division One

September - October	—Games outdoors (gymnastics when forced indoors)
November - December	—Gymnastics
January	—Games
February - March	—Dance
April	—Gymnastics
May - June	—Games outdoors (gymnastics or dance when forced indoors)

### Division Two—Example 1

September - October —Games outdoors  
November - December—Dance  
January - March —Gymnastics  
April - June —Games outdoors

### Division Two—Example 2

September - October	—Games outdoors (gymnastics when forced indoors)
November	—Gymnastics
December	—Dance
January	—Games
February	—Gymnastics
March	—Dance
April	—Gymnastics
May - June	—Games outdoors (gymnastics when forced indoors)

## ALTERNATE SYSTEM

### Division One

September - October	—Games outdoors (gymnastics when forced indoors)
November - March	—Gymnastics: 2 lessons per week —Dance: 2 lessons per week —Games: 1 lesson per week
April - June	—Games outdoors (gymnastics when forced indoors)

## Division Two

September - October	—Games outdoors (gymnastics when forced indoors)
November - March	—Gymnastics: 1 lesson per week —Dance: 1 lesson per week —Games: 1 lesson per week
April - June	—Games outdoors (gymnastics when forced indoors)

N.B. If possible, units of approximately one month in length should be included in skating and swimming. If these units are included, some adjustment to programs will be required.



### III. LESSON PLANNING

#### A. PARTS OF THE LESSON

There is considerable similarity in the manner in which lessons are planned in the three phases of the program. Each lesson has three parts:

##### 1. The Introductory Activity

This portion of the lesson provides the transition from the classroom to the gymnasium. The activity is vigorous and individual and lasts for a maximum of five minutes.

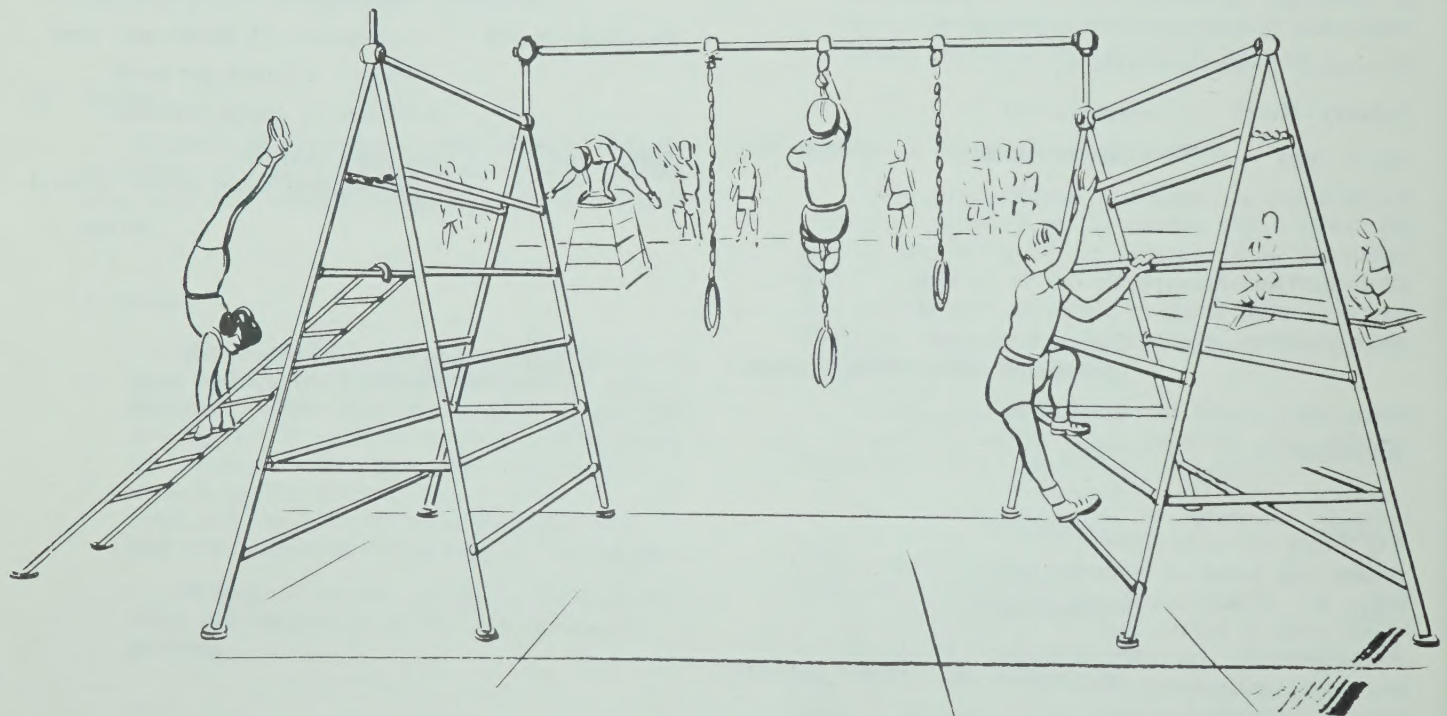
##### 2. The Movement or Skill Development

This is the part of the lesson where the children gain skill. A vocabulary of movement relative to games, gymnastics or dance is developed.

The activity is usually individual and in Division Two may last for as long as fifteen minutes. As the children become more skilful, the time is shortened.

##### 3. The Final Activity

The movement or skill development is put to practice. It is here that the dance is created, the game is played, or movement sequences are performed on large apparatus. This period will often include work in groups. It receives a brief portion of time in the beginning stages but as the children gain skill, it becomes longer. Initially, in Division Two, it may require ten minutes but later may be increased to twenty minutes.





## B. COMPARISON OF GAMES, GYMNASTICS AND DANCE LESSONS

Parts of Lessons	Games	Gymnastics	Dance
<b>I. Introductory</b>	<ul style="list-style-type: none"> <li>a) Commences as soon as children enter gym</li> <li>b) Individual activity</li> <li>c) Vigorous</li> <li>d) Either children's choice or teacher directed</li> <li>e) Based on previous lesson or introduces new theme</li> <li>f) Games equipment frequently used</li> </ul>	<ul style="list-style-type: none"> <li>a) Commences as soon as children enter gym</li> <li>b) Individual activity</li> <li>c) Vigorous</li> <li>d) Either children's choice or teacher directed</li> <li>e) Based on previous lesson or introduces new theme</li> <li>f) Small apparatus may be used</li> </ul>	<ul style="list-style-type: none"> <li>a) Commences as soon as children enter gym</li> <li>b) Individual activity</li> <li>c) Vigorous</li> <li>d) Either children's choice or teacher directed</li> <li>e) Based on previous lesson or introduces new theme</li> <li>f) Music or percussion instruments may be used</li> </ul>
<b>II. Movement or Skill Development</b>	<ul style="list-style-type: none"> <li>a) Lesson themes developed</li> <li>b) Includes footwork, body work, space training, and skill with equipment</li> <li>c) Activity may be individual, with a partner, or in small groups</li> <li>d) Games equipment will be used</li> <li>e) Quality of individual performance is stressed</li> <li>f) Emphasis on integration of skill involving footwork, body work, space training, and skill with equipment</li> </ul>	<ul style="list-style-type: none"> <li>a) Lesson themes developed</li> <li>b) Includes arm work, leg work, and body work</li> <li>c) Activity may be individual, with a partner, or in small groups</li> <li>d) Small apparatus may be used</li> <li>e) Quality of individual performance is stressed</li> <li>f) Emphasis on development of a movement vocabulary involving sequences of movement</li> </ul>	<ul style="list-style-type: none"> <li>a) Lesson theme or themes developed</li> <li>b) Includes movement experiences based on one or more movement themes</li> <li>c) Activity may be individual, with a partner, or in small groups</li> <li>d) Music or percussion instruments may be used</li> <li>e) Quality of individual performance is stressed</li> <li>f) Emphasis on development of a movement vocabulary and the relation of this vocabulary to the expression of ideas and feelings</li> </ul>
<b>III. Final Activity</b>	<ul style="list-style-type: none"> <li>a) Game—using the skills developed in skill training section</li> <li>b) Individual, partner, or small group games</li> </ul>	<ul style="list-style-type: none"> <li>a) Large apparatus work—transfer of movement experiences to apparatus</li> <li>b) Individual, partner, or group work on apparatus</li> </ul>	<ul style="list-style-type: none"> <li>a) Dance—movement training employed for creative expression</li> <li>b) Individual, partner, or group work with or without accompaniment</li> </ul>



## C. EXAMPLES OF LESSON PLANS

### 1. EXAMPLE OF A GAMES LESSON PLAN

**Topic:** Games

**Specific Situation:** Grade IV, 29 students, indoors.

**Theme:** Basketball Lead-up Games Lesson—The Introduction of 3 vs 3 (the children are required to select the most suitable team mate to pass to).

**Materials:** 29 balls (preferably of 8½" size)  
29 colored bands

(Equipment should be divided and placed in suitable containers in four corners of the gym for ease of distribution and collection).

**Relationship with Previous Lesson(s):** Continue work on footwork, space training, throwing and catching skills. Advance from 2 vs 3 situation.

Organization—Equipment—Tasks	Coaching Points and Questions	Possible Evaluation
<b>I. Introductory Activities (3 mins.)</b>		
Familiar tag game:		
Catching Tails	a) "Can you stop and start quickly?" b) "Can you change your direction suddenly?" c) As you are running show changes in speed so that at different times you are running quickly, slowly, very fast, etc." d) "Pretend you are going to move one way, then suddenly dart off in another direction."	Little deking and faking was evident; more practice is required.
<b>II. Skill Training (15 - 20 mins.)</b>		
a) Dodge and mark:		
Catching Partner's Tail	a) "Change your speed." b) "Change your direction suddenly." c) Select a pair to demonstrate quick change of speed and direction, and deking and faking. d) "Can you pretend you are going to move one way and then suddenly move in another direction?"	More contrast in speed required. Deking and faking improved.
b) Sideways dodge and mark:		
Mirror the movements of your partner—first facing and then with your back to the dodger	a) "If you are a dodger, pretend to move one way, and suddenly move in the opposite direction." b) "If you are the guard keep your eye on your opponent." c) Alternate guard and dodger. d) "Try to keep at least arms length away from opponent."	Good footwork was demonstrated.
c) Each with a ball:		
	a) "Change your direction frequently." b) "Change the speed at which you move—sometimes bounce quickly, then slowly, then very fast." c) "Bounce using one hand, then the other. Alternate the hand you use."	Most children found change of speed difficult.
(i) Throwing and catching on the spot: on the move	a) "Keep your eye on the ball." b) "Move quickly to get under the ball." c) "Throw the ball in different directions."	Individual work with the ball of a reasonably good standard.
(ii) Throwing against a wall and catching	a) "Select a target and try to hit your target." b) "Keep your eye on the ball." c) "Move quickly to get in line with the ball."	



**Organization—Equipment—Tasks**

- d) One ball between 2:  
Partners—one with one throwing and catching on the spot; on the move
- e) One ball per group of 4:  
Keep-Away 2 vs 2  
(1 pair wears colored bands)

**Coaching Points and Questions**

- a) Select a pair for a demonstration which shows aiming the ball in different directions and at different levels.
- b) "Move quickly to get in line with the ball."
- c) "Move into an empty space to receive the pass."
- a) "Keep the ball moving."
- b) "Can you make a space into which you move quickly?"
- c) "Remember what you were doing in sideways dodge and mark. Can this help you to get into the open?"
- d) "When your team has the ball, move into an open space for a pass. When the other team has the ball, try to stay between the ball and your opponent."

**Possible Evaluation**

A reasonable awareness of space was demonstrated.

Children failed to use the various passes practiced when working with their partners. The children encountered problems in adjusting quickly from offence to defence.

**III. Game**

- a) One ball per group of 6:  
3 versus 3 (1 group of 3 wearing colored bands)
- (i) Free passing
- (ii) Five passes—team scores a point every time it completes five consecutive passes

- a) "Look for the person in the best position to receive the ball."
- b) "Keep the ball moving quickly."
- c) "When on the offence, try to create open spaces—when on the defence, stay between the ball and the person you are checking."
- d) Select a group to demonstrate quick moves from attack to defence. "Is the passer selecting the team mate in the best position to receive the pass?"
- e) All groups play again.

Passer generally did not react quickly enough. More work on guarding an opponent required. Children found it difficult to adjust to the 3 vs 3 situation.

**Evaluation**

A great deal more work is required in the 3 vs 3 situation before the children will be able to adjust easily from attack to defence. The element of choice in determining which team mate to pass to provides considerable challenge for the children.

**2. EXAMPLE OF A GYMNASTICS LESSON PLAN**

**Topic:** Gymnastics.

**Specific Situation:** Grade III, 28 students.

**Theme:** Stretch and curl (introductory lesson).

**Materials:** 1 box horse, 2 benches, Trysson apparatus, 6 large mats, 4 skittles and 2 canes.

**Relationship with Previous Lesson(s):** Previous work on transfer and reception of body weight will be related to the new theme.

**Organization—Equipment—Tasks****Coaching Points and Questions****Possible Evaluation****I. Introductory Activities (3 mins.)**

- a) Children will be instructed to enter the gym and practice travelling around the space taking the weight on different parts of the body.

- a) Group coaching:  
—"Keep a good space around you as you travel."  
—"Try to move into an open space."  
—"Have you travelled on feet, hands and feet, shoulders, back, hips?"  
—"Have you travelled forwards, backwards, sideways?"
- b) Individual coaching:  
—"John, that is very good, travelling on one foot only. Can you show me how you can travel on some other part of your body?"  
(Continue individual coaching relative to direction, spacing, speed, body parts, landings.)

Children demonstrated stepping, rolling, and sliding actions using many parts of the body.

Organization—Equipment—Tasks	Coaching Points and Questions	Possible Evaluation
<b>II. Movement Training (12 mins.)</b>		
a) "Show how you can travel on different body parts—sometimes stretched out and sometimes curled up."	a) Observe and choose 3 or 4 children to demonstrate stretched and curled body positions. Comment and ask children to comment on the body shapes. "What are stretched shapes?" "What are curled shapes?" Have the whole class try the task again.	Children did not fully show clarity in stretched shapes. Curled shapes were well done.
b) "Weight on feet—jump and show a stretched position in the air."	a) Give group coaching to ensure good landings: "Land on the balls of your feet, let your knees bend when you come down to the floor, and then spring away from the floor."  b) Observe and choose children to demonstrate a variety of stretched positions—some narrow, some wide. Have the whole class try the task again.  c) Give group coaching: "Are you stretched out as far as you can—head, arms, legs, etc."	Landings were much improved. More work needs to be done on jumping—extension of knee, hip, ankle, and use of arms.
c) "Jump, land, roll and jump."	a) Give group and individual coaching to ensure good landings, a stretched position in both jumps, and a curled position in the roll: "Mary, keep your body curled tightly as you roll." "Jim is rolling sideways. Can your roll take you in a different direction?" "Jane does one narrow stretched jump, then one wide stretched jump. Can you try different stretched positions in your jumps?"	Jumps poorly done. Rolls very good but tended to lack variety—all sideways. Lack of continuity in sequence.
d) "Weight on hands—send your seat or your feet to the ceiling."	a) Give group and individual coaching to ensure proper hand position, head position, and good landings. "Hands firm on the floor with fingers pointing straight ahead. Keep your head up. Bring your feet down close to your hands."  b) Observe and choose children to demonstrate curled position when seat is sent up to ceiling and stretched position when feet are sent up to the ceiling. Have the class try again.	Landings tend to be too far from hands. More work needed to improve extended positions in the air.
e) "Weight on hands, land, roll and jump."	a) Give group and individual coaching for good landings, curled rolls, stretched jumps and curled or stretched position while weight is on hands: "Firm hands on the floor. Keep your head up. Are you stretched or curled when the weight is on your hands? Keep your head tucked in as you roll. Really stretch when you jump."  b) Observe and choose children to demonstrate the task. Point out the good qualities and suggest ways of improving for each demonstrator. Have the whole class try task again.	More practice necessary in taking weight on hands. Lack of continuity in sequence. Static work developing—tasks must demand moving sequences.

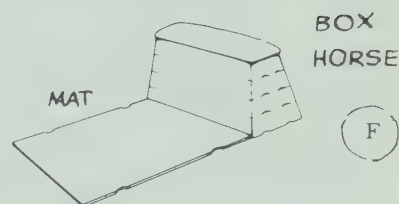
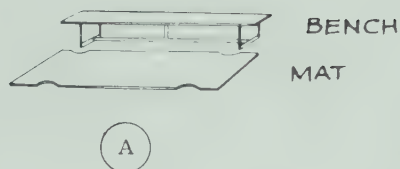
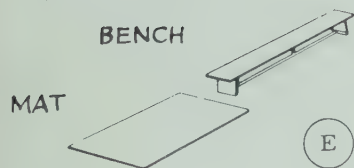


### III. Group Work (15 mins.)

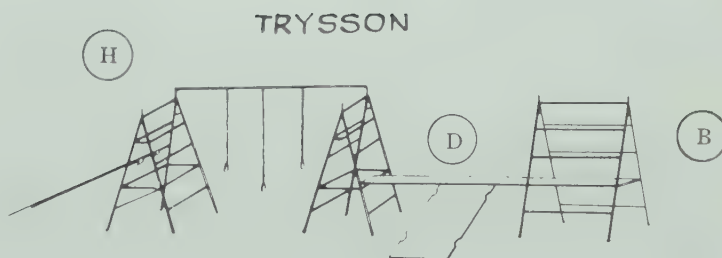
- a) Organize groups and stations.  
8 groups of 3 or 4 per group.

Groups      Stations

- |   |                            |
|---|----------------------------|
| 1 | Bench and mat (A)          |
| 2 | Trysson (B)                |
| 3 | Skittles, cane and mat (C) |
| 4 | Trysson (D)                |
| 5 | Bench and mat (E)          |
| 6 | Box horse and mat (F)      |
| 7 | Skittles, cane and mat (G) |
| 8 | Trysson (H)                |

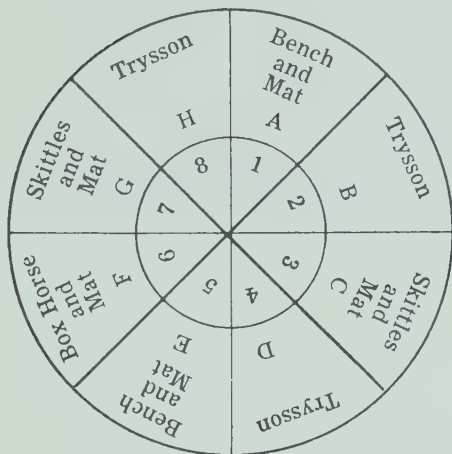


#### GROUP STATIONS



## Organization—Equipment—Tasks

- b) "Travel along or over your apparatus—show at least one curled shape and one stretched shape.



Clock indicating group rotation order. See page 16 for explanation.

- c) Rotate groups twice — Repeat task at each new piece of apparatus.

## Conclusion

- a) "Put the apparatus away. Find a space to practice the sequences: weight on hands, land, roll and jump."  
b) "Line up to return to the dressing room."

## Coaching Points and Questions

- a) Group and individual coaching as teacher moves from station to station:  
"Make sure you make a continuous journey along or over your apparatus. Make sure that you include one stretched shape and one curled shape. Think about your landings—balls of feet, bend and spring."  
"Try to show a stretched shape as you travel along the bench and a curled shape as you travel along the mat."  
"Can you curl and stretch as you travel along the Trysson?"

(Continue coaching points for each piece of apparatus).

- b) Observe and choose children to demonstrate the task as they work on the various pieces of apparatus. (Show demonstrations on 2 or 3 pieces of apparatus). Point out good performance and make suggestions for improvement. Have the class try again.

## Possible Evaluation

Children tended to experiment and ignore stated task. Work tended to be static on Trysson.

Children must be reminded of co-operative procedures for placing and returning apparatus.

## Possible General Evaluation:

The children worked well. They demonstrated a clear understanding of the theme but static work was developing on the floor and on the apparatus. Continue to concentrate on continuity and flow of movement.



### 3. EXAMPLE OF A DANCE LESSON PLAN

**Topic:** Dance

**Specific Situation:** Grade VI, 30 students, 30 minutes.

**Themes:** To be aware of, and experience movement in and through space. Emphasis on direction of movements in straight lines, facing, floor patterns, and how these can relate to the expression of an idea, happening or emotion.

**Materials:** Percussion instruments — bells, cymbals, jungle sticks, tambourines, sticks, wood blocks, triangles, rattles (one instrument per student).

**Relationship with Previous Lesson(s):** Draw on and add to previous experience in bending, stretching, and twisting movements; locomotion; change in level, tempo and muscle force; and perception of the rhythm of movement.

#### Organization—Equipment—Tasks

#### Coaching Points and Questions

#### Possible Evaluation

##### I. Introductory Activity (2 mins.)

- a) "On a stationary base bend, stretch, and twist small body parts. Gradually make all movements bigger. Add leg and footwork and move through space."

Group coaching:  
"Move as many parts at once as possible."  
"Cover progressively more space."  
"Increase speed."  
"Be aware of the body cutting through space."

Most are moving well.  
Boys need constant reminder to increase trunk movement.

##### II. Movement Training (20 mins.)

- a) "One percussion instrument per pupil."  
"Move through space at a walking tempo."  
"Accompany yourself with the instrument."

Group coaching:  
"Try small steps, large steps, sometimes fast, sometimes slow."  
"Match sounds of instruments to steps."

More individual coaching is necessary in order to produce variety.

- b) Repeat (a) concentrating on movement in straight lines only."

Once the idea is established, suggest variety in length and speed of steps.

Idea quickly absorbed.

"How do you change from one straight line to another in a different direction?"  
(angles, sharp points, curves)

Good discussion.  
Idea of curves and circles arose—good theme for a following lesson.

"Must all straight lines be the same length?" (short, medium, long)

- c) "Walk in straight lines of various lengths showing sharp angles when changing direction. Accent the point of the angle with a loud sound on your instrument."

Group coaching:  
"Straight lines only."  
"Change direction sharply."  
"Make different lengths of lines."  
"Accent clearly with the instrument."

Class found difficulty at first keeping all tasks in mind but gradually improved as coaching persisted.

- d) "Make a sequence consisting of five straight lines. Repeat the sequence."

Group coaching:  
"Remember angles and length of lines accurately."  
"Pattern made on the floor is called a floor pattern."  
"Which way are you facing as you move along each line?" (Mainly forward.)  
"Instead of always moving forward, can you move in different directions without changing the direction you are facing?"  
Can you move forward, backward, sideways, diagonally, turning curves or any of these combinations?

Some aided in selecting and setting pattern quickly by drawing it on the floor with finger.

Those who weren't sure about the idea of facing were aided by teacher demonstration.

Organization—Equipment—Tasks	Coaching Points and Questions	Possible Evaluation
e) "Put the instruments away. Using your five-line floor pattern, try variations of facing, size of steps, and speed of movement. Select a specific sequence."	Group coaching: "Try for variety and interesting combinations."	Good variety was developed here. Students were really trying for contrast.
f) "Working with the sequence you have selected, experiment with bending, stretching and twisting of the whole body as you progress along each line. At each angle of the floor pattern show clearly a very high or low level."	Group coaching: "Maintain planned facing, speed, size of steps, etc." "Using trunk as well as arms." "You may or may not pause at an angle." "Experiment."	Need constant encouragement to vary axial movement.
g) "Practice the sequence for quality, control, smoothness."	Continue giving individual coaching.  Select children to demonstrate.  Comment on observation. (Evaluation of variety, quality, accuracy in response to problem, ways to improve.)	Some excellent variety and control. Some have difficulty moving from one line to another without stopping.  Students perceived weaknesses and suggested constructive improvements.
<b>III. The Dance (8 min.)</b>		
a) Discussion	What does forward facing movement mainly in straight lines suggest in people?, in nature?, in machines?" (predominance of forceful movement—determination, power, purpose.)  What does backward movement suggest—in people?, nature?" (retreat?, in fear?, for safety?, preparation for a forward movement?, waves, boxer.)  "What does sideways movement suggest—in people?, animals?" (to see better, curiosity, to try to pass an obstacle, to get out of the way of something?)	Discussion kept students thinking. One idea lead to another. Need to concentrate on boys' responses to keep them involved.
b) "With a partner, decide on an idea related to people, nature or machines which includes one or more changes in direction. Express this idea in body movement thinking of direction and floor patterns."	Individual and group coaching relating to: direction, straight lines, creative ideas.  Select and observe 3 or 4 partners.  Evaluate—point out good qualities and make suggestions for improvement.	Some couples planned and began working quickly. Others needed help with ideas.

#### GENERAL EVALUATION:

The suggestion to "exaggerate movements" helped some to move from too specific pantomime toward dance movement. Lessons on abstraction will help this problem.  
Add percussion accompaniment in the next lesson.



## IV. TEACHING METHOD

### A. Description of Teaching Methods

Skill is acquired through imitation, experimentation, selection and repetition. Children of all ages observe and copy the actions of others. Since children are inquisitive and creative, their skills may be developed through the process of trial and error. In this experimentation children are encouraged to select the most successful or expedient method of performing. Once the selection is made, quality is achieved through repetition. Teaching methods must be related to the learning process.

In order to allow for imitation, experimentation, selection, and repetition the teacher must be prepared to give the children some choice in selection of the activity but she must also provide the direction necessary to ensure quality of performance. The teaching method employed moves along a continuum from direct to indirect. The most common method used by the teacher can be described as a limitation method which combines features of both the direct and indirect methods.

#### 1. Direct Teaching

In this method both the choice of activity and the manner in which it is to be performed are decided by the teacher. This method is particularly advantageous when the activity is within the range of the entire class and the teacher's interest is in improving the quality of a specific skill. Direct teaching is of special value when coaching individual children. However, it should be used sparingly in total class instruction as it tends to discourage independence and initiative, it may lead to stereotyped movements, and it does not allow for individual differences.

#### 2. Indirect Method

In this method the children are free to choose their own activity. This method provides the teacher with an opportunity to discover the children's likes and dislikes and to assess the value of the training given. The children are provided the opportunity to work at their own level, and in certain activities, to excel or reach a high standard. It is particularly valuable for developing confidence, especially in the use of large climbing apparatus. However, the children may restrict activities to one particular type of movement; problems may arise in coaching and discipline; and it is difficult for the teacher to assess progress.

#### 3. Limitation Method

In this method, opportunities are provided for choice, but the choice is limited by certain factors such as lesson theme, stated tasks, and choice of apparatus. This method is sound in that it provides for individual differences, and allows for exploration and experimentation. All children are challenged and encouraged to think in order to solve the problem that has been set. They are provided with a sense of security and an opportunity to develop confidence and a feeling of success. Coaching of the whole class is possible because of the similarity in the types of movement being performed.

By varying the methods of presentation and combining the various methods in different ways, the teacher gives greater opportunity for breadth and depth to the students' work, thereby giving variety and interest.

NOTE: A teacher schooled in the direct method of teaching should be encouraged to introduce the indirect and limitation methods gradually. Only as he gains experience will he develop the most effective combination of methods.

### B. Teaching Techniques

To achieve variety and quality of movement the teacher should make use of the following techniques and incorporate a combination of many in each lesson:

- (1) General class coaching as the children work. The teacher makes general comments and suggestions to the whole class in order to clarify the stated problem and broaden its scope.
- (2) Individual coaching as the children work. The teacher observes the individual and makes comments and suggestions in order to improve the child's performance.
- (3) General coaching following practice. The teacher, noting general difficulties, stops the class and gives coaching points. The class works again.
- (4) Question and answer technique. The teacher stops the class to make a particular point, establishing the point by asking the children questions relating to what they have been doing.
- (5) Demonstration

- (a) The teacher selects a student or group of students to demonstrate what they have been doing. The teacher draws the attention of the children to particular features. Following the demonstration the children carry on with their practice.
- (b) The class or individuals within the class observe a demonstration by one child or a group of children. Individuals are asked to note and comment on certain features. The advantage of this technique is that the children concentrate on what is being shown and learn to analyze movement.

Demonstrations are of particular importance in the development of an understanding of movement. The child is given the opportunity to analyze and verbalize. The teacher should make use of individual, small group, and large group demonstrations in order to:

- (i) clarify task;
- (ii) show quality of performance;
- (iii) show similarities and differences in performance;
- (iv) encourage variety;
- (v) show sequence or continuity of movement;
- (vi) show different standards of work.

For the most efficient use of demonstration teaching the teacher should ensure that:

- (i) all children are able to see and hear;
- (ii) all children are paying attention before the demonstration proceeds;
- (iii) some demonstrations may be repeated to ensure clarification of important points;
- (iv) demonstrations are short and to the point;
- (v) lesson continuity is not broken by excessive use of demonstrations;
- (vi) the same child, or children, are not asked to demonstrate too frequently.

(It is very important that, over a series of lessons, all children be asked to demonstrate.)

## V. SAFETY

It is the responsibility of the teacher to take every precaution to ensure the safety of the child in the gymnasium and on the playground. For maximum safety in the physical education lesson, the teacher should be guided by the following:

### A. Discipline

In every physical education lesson, a quiet, working atmosphere should prevail. This does not preclude the natural, enthusiastic response which may occur as a result of the on-going experience. Discipline is related to activity and interest. If the child is given a maximum amount of purposeful activity at his level of interest, teacher-imposed discipline will be unnecessary. Established routines give the child a sense of security and, as a result, many of the situations which could lead to discipline problems are avoided. The teacher should establish consistent methods for:

- (1) travelling to and from the gymnasium or playground;
- (2) changing to gymnasium dress;
- (3) beginning activity immediately upon entering the gymnasium;
- (4) dispersing and collecting equipment;
- (5) moving, placing, and checking large apparatus;
- (6) working in groups and using a definite rotation order.

### B. Teaching Methods

Children of all ages are well aware of their capabilities and limitations and therefore seldom attempt activities beyond their ability. It is important that the teacher should not prescribe set activities but rather provide a framework within which each child can work at his own level of ability. Accidents are only likely to occur when children are forced to perform activities which are beyond their achievement level. This does not preclude teacher assistance or spotting if an individual within the class chooses to attempt, or is challenged to attempt, a difficult activity. This then implies that the teacher must have sufficient knowledge to be able to assist a child when such situations arise.

### C. Safety Techniques

Personal safety in the gymnasium or on the playground is directly related to:

- (1) having sufficient **personal** space within which to work;
- (2) being capable of moving within the **general** space provided without interfering with the **personal** space of others;
- (3) being capable of controlling body momentum.

Children must have the opportunity to review and constantly practice safety measures throughout all grades in the elementary school. The teacher must teach the following safety techniques:

#### (1) Spacing

The development of an awareness of space is of vital importance to safety and skill development in games, gymnastics and dance.

Children should be provided with many opportunities to: practice finding a space of their own; move freely in space; work in space with small equipment; arrange large apparatus to provide for adequate working space; work with equipment, or on apparatus in conjunction with a partner, or a small group.

### (2) Body Momentum

The child must be capable of controlling the body in any given situation. Provision is made within lessons for practicing such control during: quick stops and starts; flight; landings following balanced positions on various parts of the body; and landings involving rolling actions. These techniques should be practiced in relation to floor work and then related to work on the apparatus.

### D. Dress

The selection of attire that ensures freedom of movement and firm footing both in the gymnasium and out of doors promotes safety. Shorts, T-shirts and running shoes or bare feet are desirable.

Running shoes should be worn for all outdoor activities and where the surface of the instruction area is rough or abrasive, or the activity is likely to be damaging to the feet through vigorous stops and starts, quick aggressive movements, and/or rough body contacts. Participation in bare feet during activities such as gymnastics and dance permits excellent grip, desirable refinements of movement, and superior foot and lower leg development. Children, therefore, may work in bare feet in the gymnastics and dance sections of the program where the floors, in the judgment of the teacher, are suitable for bare foot work.

Where time and facilities permit, elementary teachers are strongly encouraged to change to suitable clothing. Gym shoes or bare feet are a necessity.

### E. Equipment

In the interest of safety the teacher must assume responsibility for checking at the beginning and during every lesson, the following:

- (1) that all equipment has been properly assembled;
- (2) that the equipment is adjusted to suitable height for the activity;
- (3) that the equipment is properly spaced for various tasks assigned;
- (4) that all equipment is safe for use—functioning properly and in good working order;
- (5) that improvised equipment is suitable for the demands placed upon it.

The teacher should attempt to develop pupil consciousness of the need for these precautions.

### F. Accident Procedure

School administrators and teachers should meet and reach an agreement regarding specific procedure to be followed in the case of pupil injury. A statement of the specific procedures should be posted where it is easily accessible. Teachers and pupils must be made aware of its location and contents.



## VI. EVALUATION

The program emphasizes the understanding of movement and the progress of each individual according to his own maturity and ability. The teacher attempts to develop each child to his maximum potential. Grades or marks indicate the achievement of a given standard, but in physical education each child has his own standard of performance and should be assessed accordingly. This assessment should take into account the individual's physical characteristics, level of maturity, effort, improvement, physical ability and background of experience. The assignment, therefore, of formal marks or grades is not feasible.

The teacher has a responsibility to inform the parent as well as the child, of the child's progress in physical education. Space should be provided on report cards for the teacher to make written comments relating to improvements, difficulties and special aptitudes.

Evaluation is much broader than the assessment of individual pupils. The teacher's evaluation of each lesson is of great importance. This regular self-evaluation is required in order to ensure progress from lesson to lesson and from year to year.

## VII. ORGANIZATION AND ADMINISTRATION

### A. Time Allotment

In order to achieve objectives:

- (1) a regular sequence of well-planned lessons is essential;
- (2) a minimum of 90 minutes of class time per week should be devoted to physical education instruction;
- (3) in Division I, time should be allotted daily;
- (4) in Division II, three thirty-minute periods per week should be scheduled.

In some situations it may be advisable to block instruction time in order to use relatively distant community facilities such as swimming pools and skating rinks. For example, three twenty-minute periods or two thirty-minute periods might be combined. Probably one hour should be the maximum for such a period.

### B. Dress

Suitable attire for physical education should be inexpensive, plain colored, and washable. Shorts, T-shirts and running shoes or bare feet are recommended. Since skirts, slacks, and sock feet are restrictive and hazardous, they should be avoided. The recommended clothing is comfortable, requires little financial outlay, saves wear and tear on regular clothing, and assists the wearer to meet accepted standards of body hygiene.

Additional heavier outdoor clothing for pupils and teachers may be necessary for certain activities conducted out of doors.

### C. Teacher Assignment

Physical Education provides a situation quite unlike the opportunities provided in regular classroom activities for the observation of physical skills and abilities, social interactions, and emotional maturity. The professional teacher takes every opportunity to gain further knowledge and insight relative to the individual members of her class. In the ideal situation, all teachers would have sufficient training to enable them to conduct their own physical education classes. However, since this ideal situation may not always exist, the following recommendations regarding staff assignment are made:

- (1) In Division One it is recommended that classroom teachers instruct their own classes. The association of the Division One child with the individual teacher gives the child a feeling of security which far outweighs the advantages which might be gained if instruction in physical education is given by a specialist.
- (2) In Division Two, because of the increasing complexity of the skills and the need for continuity of instruction, some specialization is desirable.
- (3) On each elementary school staff there should be at least one person who is well trained in physical education and whose instruction in this subject area is regarded as outstanding. This teacher should serve as a resource person in this subject area for other staff members.
- (4) One staff member should be in charge of ordering, maintaining, and distributing equipment. At least two staff members should be responsible for organizing the noon hour, recess, and after school intramural activities. Ideally, a woman teacher should assume responsibility for organizing the girls' program and a male teacher the boys' program. All staff members, however, should have a part in conducting these activities in order to enhance the possibilities of a successful intramural program. Involvement in the intramural program provides the teacher with another opportunity to establish a pleasant, effective, working relationship with the pupils.

### D. School Timetabling

In order to accommodate all classes in physical education in the gymnasium, it is necessary to schedule classes all hours of the school day. Many teachers have found that following a vigorous lesson in physical education children are alert and attentive. For this reason many teachers prefer to schedule classes in physical education during the first hour of the school day.

The advantages of scheduling boys and girls together in physical education would seem to outweigh the disadvantages. The choice and quality of activity selected by the children provides greater variety of movement and increased standard of work, for girls of this age group tend to demonstrate precision and quality while boys are more likely to demonstrate strength and speed. Another advantage of mixed classes is ease of scheduling.

Class periods in physical education should be well spaced throughout the week. The interruption of regularly scheduled class periods should be permitted only under very special circumstances.

#### E. Class Load

It is recommended that class size be limited to a maximum of thirty pupils because of the space and equipment requirements and the emphasis on maximum activity. There seems, therefore, to be little place in physical education for team teaching.

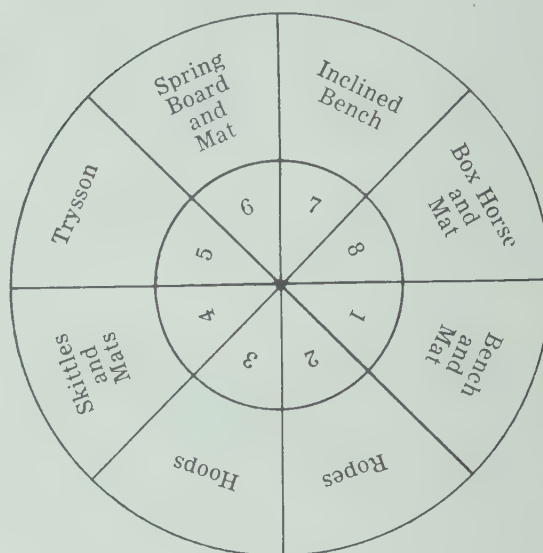
#### F. Class Organization

Successful lessons in the gymnasium or on the playground are, more often than not, the result of the teacher's ability to utilize effectively the various methods of class organization. Those methods which ensure maximum participation, maximum use of space, and maximum use of available equipment are the most suitable.

The following teaching techniques are suggested:

- (1) Scatter formation should be used for all individual work and for partner and group work whenever possible. The use of this formation develops an awareness of space, provides maximum activity for a maximum period of time, and its informality tends to encourage individual initiative while permitting each child to work at his own level of ability.
- (2) To use scatter formation most effectively, the teacher moves freely around the teaching area. This enables him to observe as many individual performances as possible, to give encouragement and help to individuals, to observe and point out problems common to the whole group, and to choose children to perform demonstrations for various purposes. The teacher is **teaching** throughout the lesson.
- (3) Small groups of four or less children should be used;
  - (a) Whenever there is a need to share the available apparatus and equipment;
  - (b) To provide a diversity of experience.
- (4) The composition of groups may be determined in the following ways:
  - (a) Allowing the children to choose the individuals with whom they would prefer to work;
  - (b) Teacher placement of the children according to ability;
  - (c) Teacher placement of the children according to similarities and differences in physiques;
  - (d) Teacher placement of the children in groups that will provide the most challenge and stimulation.
- (5) Squads with designated squad leaders may be employed in games, track and field, swimming, and skating lessons. These leaders may be appointed or chosen and may assume certain responsibilities. Children may be assigned to a squad for a unit of work extending over several lessons.

- (6) As all children should have an opportunity to perform on or with various pieces of apparatus or equipment, a rotation system must be established. In order that the teacher may be certain that each child participates at each station, some written record should be employed.



**Clock Rotation Chart**

The illustrated clock rotation chart is a suggested technique. Two circles are cut out of heavy paper. The smaller circle (squad numbers) is attached to and rotated inside the larger circle (squad stations). This chart may also be used in games, and track and field lessons.

- (7) The teachers in the school should meet and jointly schedule the units of work for the year so that all classes on any given day will be working on the same teaching units e.g. gymnastics. This simplifies many problems often associated with equipment both in the gymnasium and out-of-doors.
- (8) The equipment should be spaced around the teaching area to facilitate its dispersal and collection and diminish safety and discipline problems.
- (9) Wherever possible, the children should be responsible for the dispersal and collection of equipment. Teachers often underestimate the ability of children, particularly in primary grades, to handle equipment of all sizes. It is important that the teacher take the necessary time to train the children to be responsible for the equipment. If this is not done the program will be curtailed because the teacher cannot cope with the dispersal and collection of equipment by himself.



## VIII. RECESS, NOON HOUR, INTRAMURAL AND INTERSCHOOL ACTIVITIES

The time devoted to physical education is in addition to the normal recess, noon hour and after school periods.

### A. Division One

The children in Division One are not yet ready for the organized activities of an intramural or an interschool program. They should, however, be provided with play space and equipment for many informal types of activities during recess and noon hour, have free choice of activity during this time and be encouraged to participate in a wide variety of suitable activities. These informal activities should, however, be under the supervision of various members of the teaching staff.

### B. Division Two

Recess, noon hour, and after school activities are more highly organized and should include an intramural program. However, provision should be made for free choice of activity.

The intramural program, at this level, should grow out of and coincide with the games lessons in

physical education. The program should consist mainly of lead-up games which provide opportunities for basic skill practice in small competitive units.

A highly competitive, interscholastic sports program has no place in the elementary school. When games become too competitive, the tendency is toward specialization and concentration on raising the performance level of the highly skilled. At the Division Two level all children should be provided with the opportunity for participation in a wide variety of experiences related to the various skills involved in the games played. Although all children should be encouraged to participate, the ultimate decision must be left to the child. Forced participation may result in a strong dislike for physical activity.

While it has been stated that staff members are responsible for organizing the program, children should be given the opportunity to assume leadership roles within the intramural program. Some may serve as team captains or officials while others may be responsible for equipment, field marking and record keeping.

## IX. FACILITIES AND EQUIPMENT

### A. Indoor Facilities

The following information suggests physical education facilities for an elementary school. A one-station gymnasium is recommended for an elementary school of one to twelve rooms. A two-station gymnasium is recommended for an elementary school in excess of twelve rooms. The recommendations are based on an enrollment that produces eight Division One classes and seven Division Two classes with the allotted instructional time of one hundred minutes per week for Division One and ninety minutes per week for Division Two.

#### 1. One-Station Facility

The recommended minimum size for a one-station gymnasium is 60' x 48' (2,880 square feet). This is the actual floor size and does not include a stage.

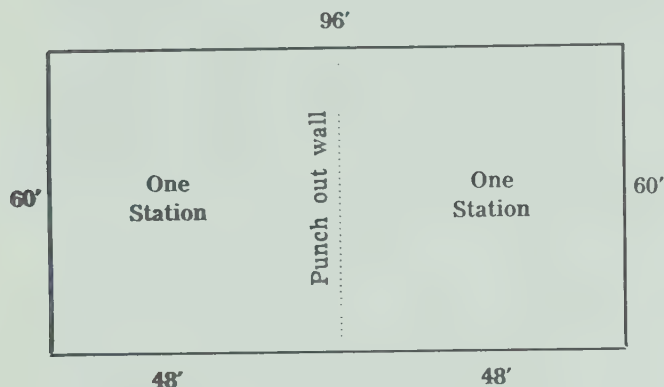
- a) Ceiling height—the recommended ceiling height is twenty feet.
- b) Flooring—the recommended flooring is number one hardwood maple floor on plywood on 2" x 4" sleepers resting on a concrete pad. This floor gives the resilience required for the activities of the movement program. Those types of flooring that are attached to a concrete pad by an adhesive are not recommended. The floor should be marked and equipped with the standards necessary to accommodate all phases of the program. School and community use should be given every consideration.
- c) Walls—unbroken wall space to a minimum height of twelve feet is recommended. The walls from the floor to the twelve foot level should be constructed so that they may be used as an instructional aid. Doors should be located so that they minimize the loss of useable wall space.
- d) Lighting—the gymnasium should preferably

depend entirely on artificial lighting. The recommended standard is seventy-five foot candles taken four feet above the floor.

- e) Windows—the natural light provided by windows may constitute a hazard for the child involved in physical activity. It is strongly recommended that windows be excluded from a gymnasium structure.
- f) Acoustics—sound absorbent material should be used at high levels to reduce reverberation time. Under the best conditions for instruction, reverberation time should not exceed 1.6 seconds.
- g) Storage—a minimum of 200 square feet of storage is desirable for a one-station gymnasium. This area does not include chair storage which should be completely separated from gym storage. Gymnastic mats are best stored flat on mat carts. Additional storage space for flat mat storage and chairs is ideally found under the stage, where this facility is included as part of the gymnasium. Gymnasium storage must have direct access to the gym proper and at the same time be conveniently located for use in the outdoor program.
- h) Installed equipment—floor plates for gymnasium standards, wall brackets, fixed climbing apparatus, and ropes, electrical outlets, clocks, jacks for public address outlets, and consoles, all require careful consideration in planning, purchase and installation. The trend toward greater use of climbing apparatus requires a careful study of the use of "fixed" versus "portable" as it can be best incorporated for use in the available spaces.
- i) Instructors' Offices—one hundred and twenty feet of office space is recommended for the male instructors and a similar area for the female instructors. The areas should include shower and wash basin facilities.

- j) Student Shower and Dressing Areas—the curriculum demands strenuous, active participation by the students. In the interest of their personal health and development it is recommended that dressing rooms and shower areas be included as part of the gymnasium plant. Two areas, one for males and the other for females, each of four hundred square feet are recommended. These areas should each be equipped with showers and lockers to carry a peak load of forty students. Totes, one per student using the area, are also recommended.

## 2. Two-Station Facility



The recommended size space for a two-station elementary gymnasium is 96'x60' (5,760 square feet). A one-station gymnasium may be converted into a two-station gymnasium by constructing the original facility so that it has one of the sixty-foot sides as a possible "punch out" wall. Some authorities favor the "punch out" wall which provides two stations that may be utilized as one. The two stations may be separated by a folding, coiling or a hanging partition, which provides greater flexibility. Others prefer two distinctly separate and identical stations with the wall space retained as a valid and valuable teaching aid.

## 3. Combined Facilities

When a facility is shared by more than one level of the school system, it is necessary to be sure that the needs of all students using the facilities are met. This will demand essential adjustments to all aspects of the above facilities.

## B. Outdoor Facilities

### 1. Areas

The school grounds (playing fields) should comprise an area of at least five acres for the first one hundred pupils plus an additional acre for each one hundred pupils or major fraction thereof. The entire area should be planned to best meet the physical recreation needs of the community.

### 2. Surface

The major portion of the area should be developed as level turfied area with provision made for easy and adequate watering. Extensive tarmac areas are recommended for crush areas and for wet day play, with a suggested minimum of tarmac fifty square feet per student.

## 3. Field Equipment

- Areas should be provided and equipped with apparatus for climbing, swinging, and creative play.
- Soccer, football, bordenball pitches, and goals should be planned and laid out for both regulation and non-regulation playing needs. North-south directions are best suited for these activities.
- Ball fields of regulation and non-regulation size should be included in the planned playing fields. The official backstops should be given north-east and south-west locations.
- Track and field areas should be included in the over-all plan with provision for a north-south turfied track, long jump pits paralleling the property lines, and high jump areas, jumping toward but not at fixed barriers.
- Ball rebound boards should be provided in marginal areas that are removed from lines of vehicular traffic.
- Tether ball posts or standards should be provided in marginal areas or in small, otherwise useless spaces.
- Posts or standards should be provided in marginal areas for games such as: newcombe, pingminton, volleyball, etc.
- Rinks for skating or boarded for hockey should be included to accommodate the winter program. Dual purpose tarmac areas are well suited for this purpose. Night lighting may be necessary.

## C. Equipment

Equipment includes those items that cost in excess of ten dollars and have a minimum life expectancy of five years. They are included as a part of the capital investment of the new school. When initial purchases are made and are necessarily limited by inadequate funds, it is recommended that the purchases meet initial program needs.

The following are recommended as the equipment required for a school with a one-station gymnasium.

### 1. Indoor Equipment

Item	Description	Quantity
<b>a) Gymnastic Equipment</b>		
Gymnastic Mats	Four feet wide—six feet long Known products—hair felt, resilibond, resilatex, resilite, ensolite	8
Mat truck	Four wheel flat	1
Balance Benches*	11 feet long, 12 inches high, top—10 inches wide, bottom beam—3 inches wide, bench hooks (rubber or leather covered) on one end of the top.	6



Item	Description	Quantity
------	-------------	----------

a) **Gymnastic Equipment** (continued)

Box Horse	Length—53" to 60", Height—48", Top width—14", Sections—4: Top—19", 2nd section—10", 3rd section—10", 4th section —9". Windows in ends and side to attach plank or bench.	1
Spring Board		1
Climbing Apparatus	Fixed to wall or portable	1
Climbing Ropes	Suspended from ceiling beams. 3 strands, first grade manila 1¼"—with 1" pattern thimble spliced one end, into ½" x 3" round welded ring, other end seized. Length measured from top of thimble to end of seized end.	4

The following supplementary equipment is recommended in order to provide variety and stimulate interest in gymnastics.

Boxes and Plank*		2.1
Storming Board*	Inclined plane on a 2" x 4" frame	1
Hexagonal Box*	Six-sided box. 5/8" plywood top on a 2" x 4" frame	1
Parallel Ropes	Anchored to two walls and stretched across a corner of the gym	2

\*Plans for the Equipment marked \* are included at the end of this section.

b) **Games Equipment**

Gymnasium standards	as per floor
Volleyball nets	plan require-
Badminton nets	ments
Inflator with guage	1

c) **Dance Equipment**

Console or record player	four speed	1
-----------------------------	------------	---

2. **Outdoor Equipment**

a) **Gymnastic Equipment**

Area equipped with apparatus for hanging, climbing, swinging, and creative play.

b) **Games Equipment**

Soccer goals	minimum of 4
Backstops	minimum of 4
Long Jump pits and toe boards	minimum of 2
High Jump pits	minimum of 2
Bordenball - Hockey goals	minimum of 4
High Jump standards	2 sets
Metal crossbars	2
Volleyball posts	minimum of 3
Tether Ball posts	minimum of 2
Ball rebound boards	minimum of 2
Boarded rink	as planned
Field liner	1
Stilts	4 pair

D. **Supplies**

a) **Games and Gymnastic Supplies**

Item	Number
Soccer balls	15 per station
Volleyballs	6 per station
6" utility balls	36 per station
8" utility balls	10 per station
3" bounce balls	12 per station
Tennis balls	12 per station
Cosom (Plastic) balls	12 per station
Tether balls	minimum of 2
Fastballs	18 per station
Bats	12 per station
Fastball masks	4 per station
Fastball gloves	4 per station
Skipping ropes— 9'	36 per station
—22'	12 per station
Field marking	4 sacks per year
Sand	As required
Measuring tapes—100'	1 per station
— 50'	2 per station
Whistles	6 per station
Marking sets	1 per station
Bean bags	36 per station
Floor Hockey pucks	2 per station
Hoops—36"	8 per station
—30"	20 per station
—24"	8 per station
—18"	8 per station
Skittles*	8 per station
Team identification*	4 colors—9 per set
Quoits	36 per station
Bowling pins	20 per station
Garden canes	12 per station
Gamester bats*	36 per station
Ash poles	4 per station
Shuffleboard discs	As required
Shuffleboard cues	As required

Plans for the items marked \* are included at the end of this section.

b) **Dance Supplies**

Percussion Instruments	36 per station
Made up from a selection of the following:	
† Tambourines	10
† Drums (tambour)	6
Maracas	6 pair
Bells	6
Cymbal	1
Cymbals (pair)	6 pair
Chime Bar	1 set
Triangles	6
† Beaters	3 soft
† Beaters	3 hard
Castenets	4 pair
Jungle sticks	2
† Must be of good quality because they receive the most use.	
Records:	
Listen and Move (Green Label) F.D.S. 605 King St. W., Toronto	set of four records
Listen and Move (Blue Label) F.D.S.	set of eight records
Electronic Sounds —Inglebrecht (La Nursery), F.D.S.	1 record

## X. REFERENCES

### Teachers' Primary References

#### A. Gymnastics

\*Bilborough, A. and P. Jones, *Physical Education in the Primary School* University of London Press Ltd., (Ling Book Shop, Ling House, 10 Nottingham Place, London, W.I., England).

\*Mauldon, E. and Layson, J.; *Teaching Gymnastics*; Macdonald & Evans Ltd.; 1965.

#### B. Dance

\*Preston, V. *A Handbook for Modern Educational Dance* Macdonald & Evans Ltd.; 1963.

\*Russell, J.; *Creative Dance in the Primary School*; Macdonald & Evans Ltd.; 1965.

#### C. Games

Department of Education, Ontario, *Junior Division Physical Education*. (C.A.H.P.E.R. 703 Spadina Ave., Toronto 2B, Ontario).

\*Dunn, M. *Games Activities for Girls*, Toronto Blackie & Sons, Canada, Ltd.; 1950.

### Teachers' Secondary References

Blake, O. Williams and Anne M. Volp, *Lead-Up Games to Team Sports*. Prentice-Hall Inc., Englewood Cliffs.

\*Cameron, W. McD. and Peggy Pleasance, *Education in Movement*. Ling Book Shop, Ling House, 10 Nottingham Place, London, W.I.

\*Gray, Vera and Rachel Percival, *Music, Movement and Mime for Children*. Ling Book Shop, Ling House, 10 Nottingham Place, London, W.I.

Laing, Margaret, *Games and Activities*. House of Grant or Grant.

\*London County Council, *Educational Gymnastics*, Ling Book Shop, Ling House, 10 Nottingham Place, London, W.I.

\*London County Council, *Movement Education for Infants*, Ling Book Shop, Ling House, 10 Nottingham Place, London, W.I.

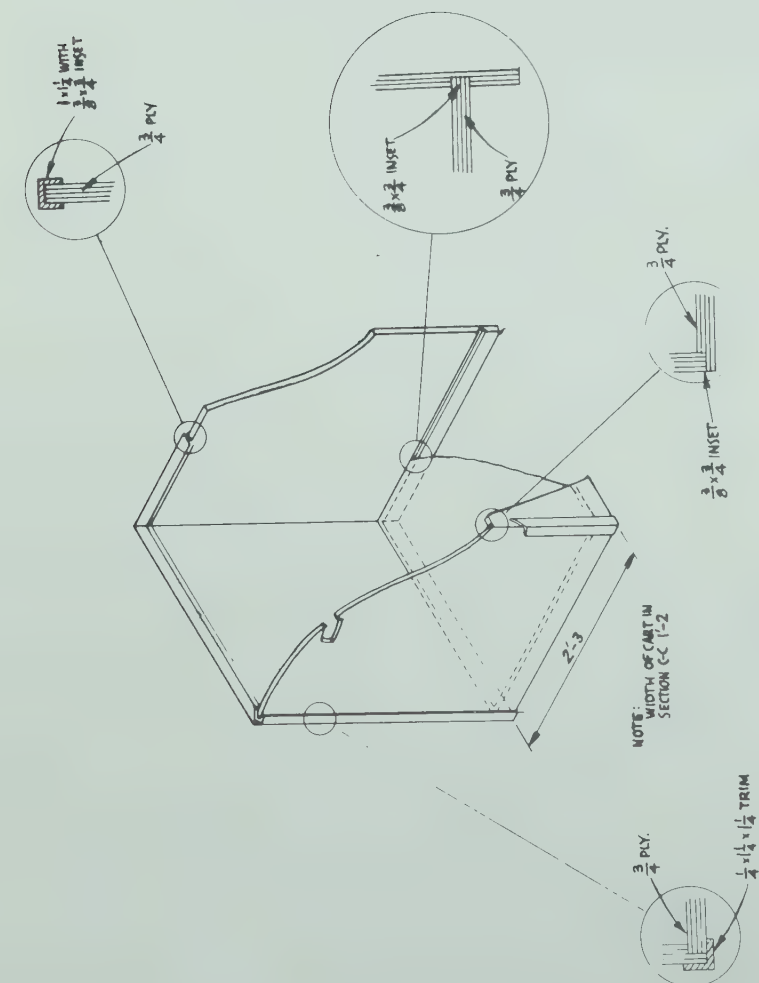
\*Ministry of Education, *Moving and Growing*, Ling Book Shop, Ling House, 10 Nottingham Place, London, W.I.

\*Russell, J., *Modern Dance in Education*. Macdonald & Evans, London.

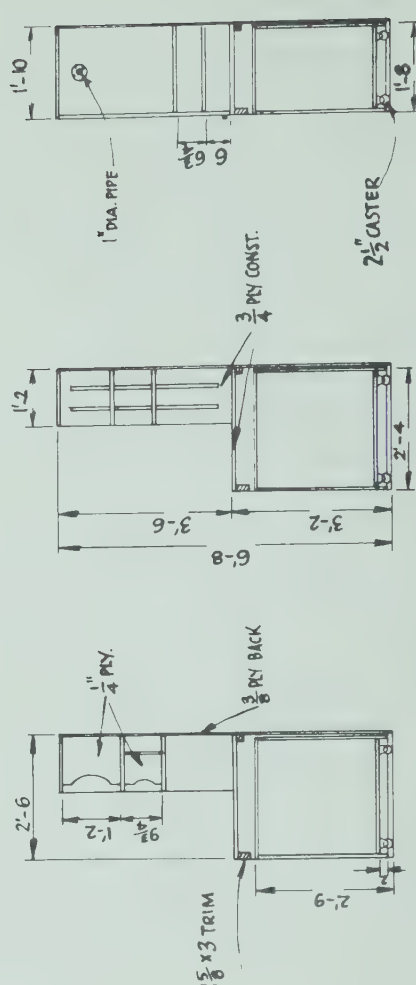
NOTE: Those with an asterisk are available from Canadian F.D.S. Audio Visual Aids, 605 King St. W., Toronto 2B, Canada).



**APPENDIX**  
**EQUIPMENT AND STORAGE**  
**PLANS FOR ROOMS,**

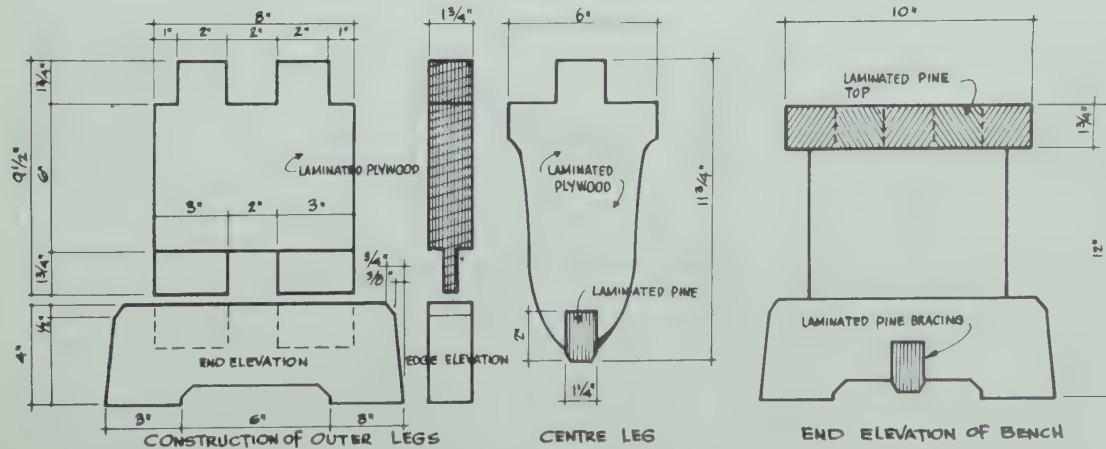
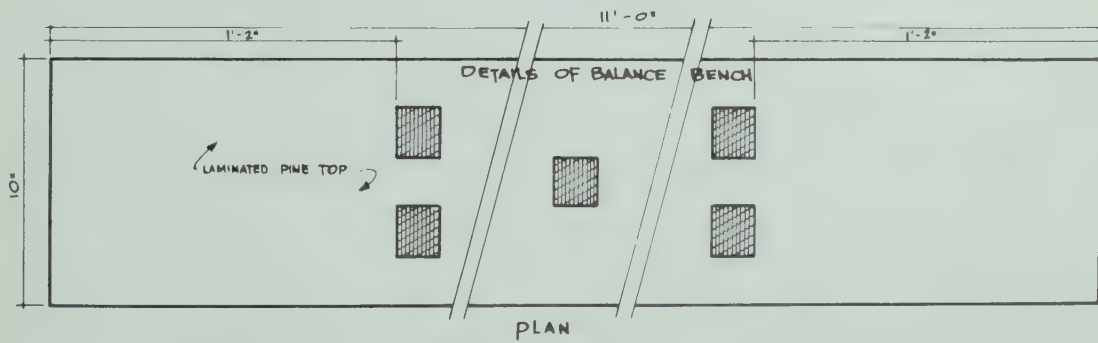
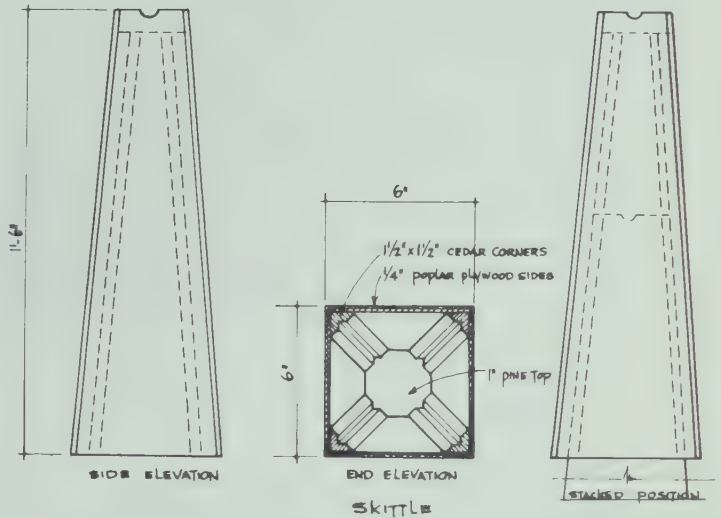
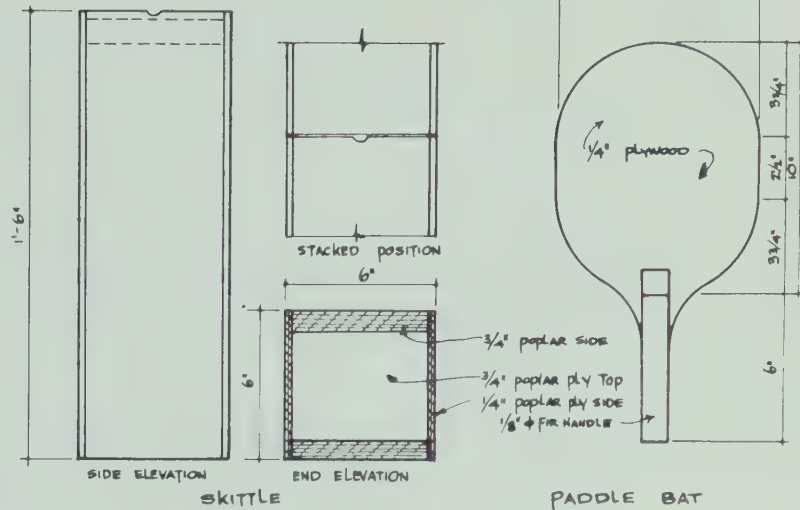
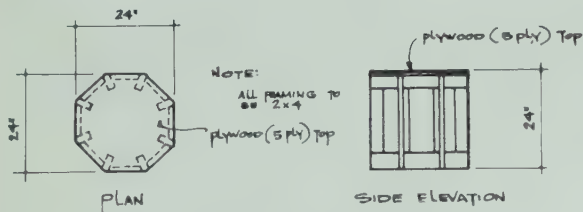
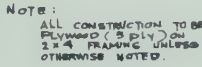


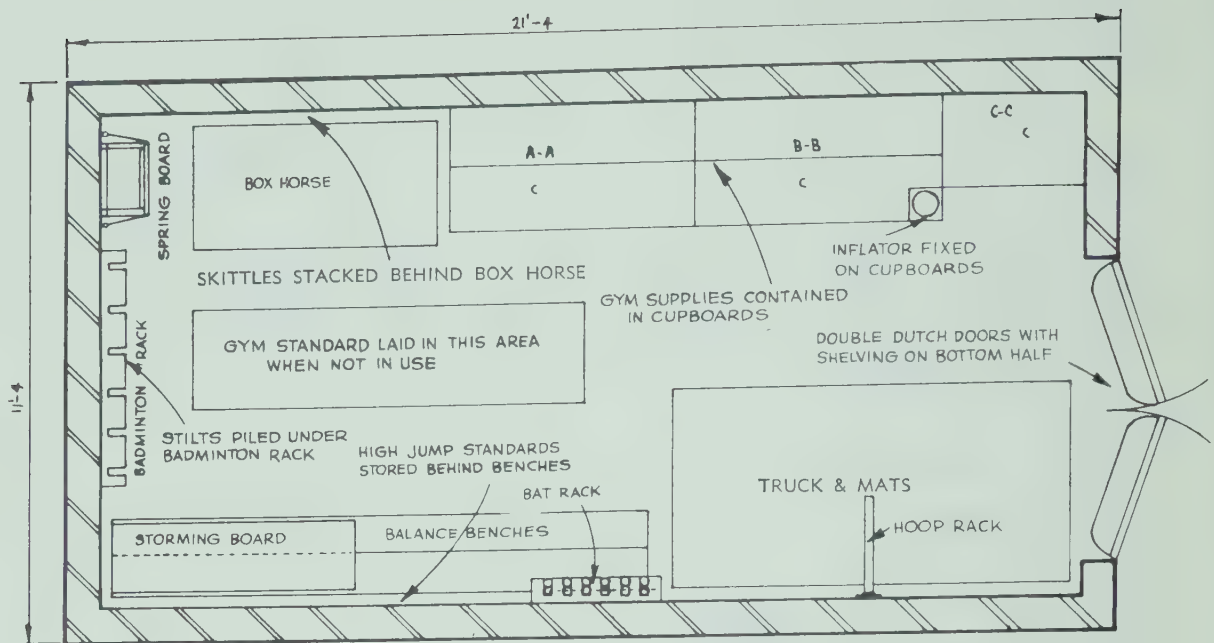
## TYPICAL CART CONST.



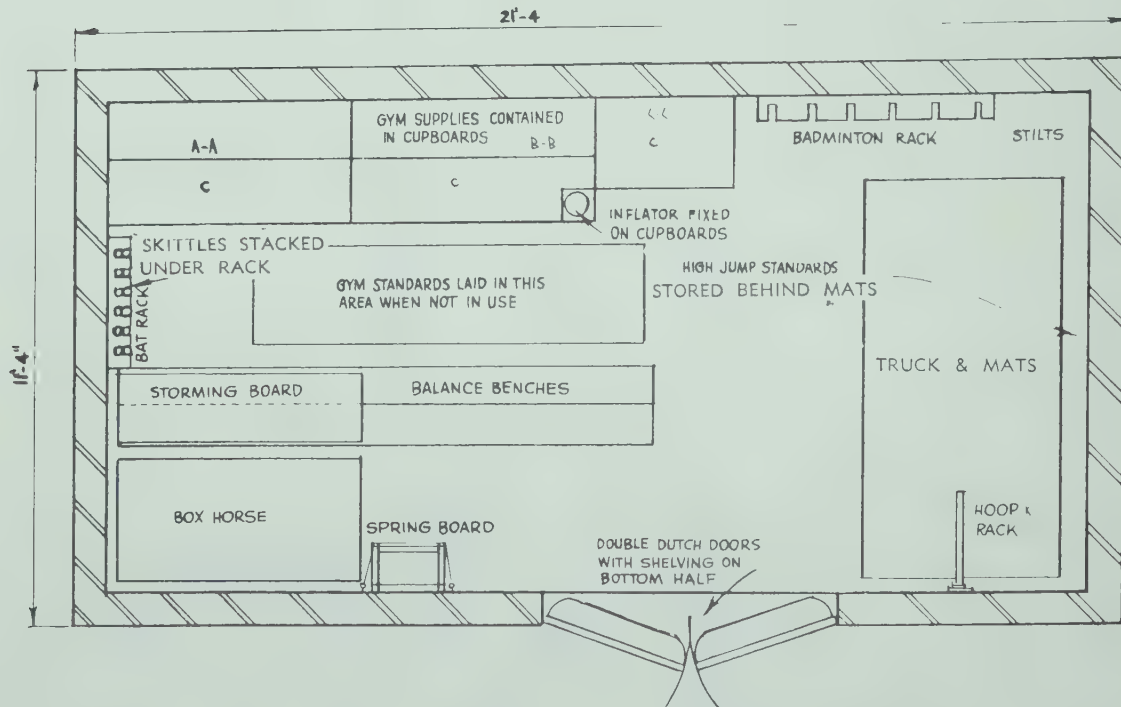
## SECTION A-A







PROPOSED 200 SQ. FT. EQUIPMENT ROOM (ELEMENTARY)



PROPOSED 200 SQ. FT. EQUIPMENT ROOM (ELEMENTARY)



**SECTION  
B  
GAMES**

## I. INTRODUCTION

Games have long been recognized as one means of satisfying society's biological and social needs and as such they are an accepted part of our Canadian culture. Climatic conditions, socio-economic status and community traditions may affect the kinds of activities and the extent of participation in games. However, in all circumstances the necessity for adults and children alike to participate in a program of wholesome activity becomes ever greater as our complex modern society struggles to adjust to the increased leisure hours for many, decreased job satisfaction for some, and a pressing need of tension outlets for all.

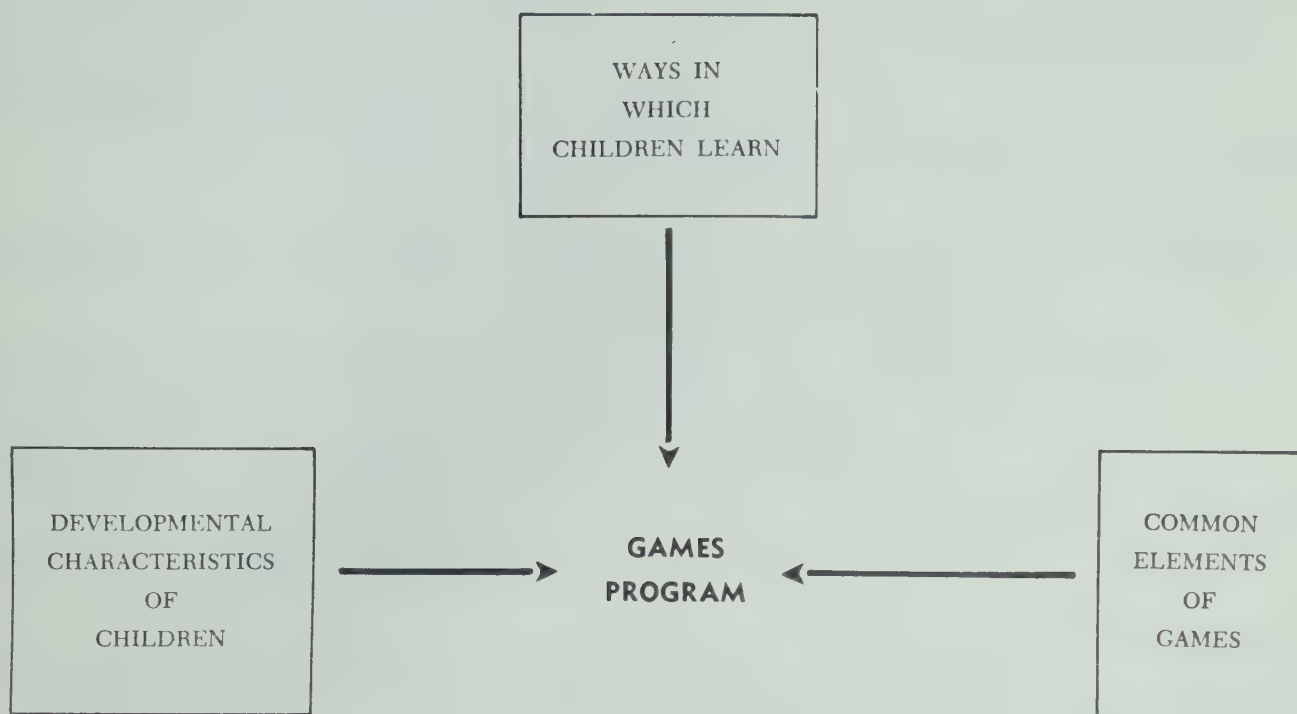
Activities chosen to satisfy these needs should not only be healthful and socially acceptable, but creative, and contribute to desirable growth of individual personality. Therefore it follows that applicable learning experiences should be closely related to the characteristics of children and that each game skill should be taught during a stage of child development when the pupils are interested and able to achieve reasonable success.

Games lessons, if properly conducted, can provide excellent media for mental and social development. Such development will not take place automatically but will occur only if the teacher is alert to using situations when they arise. Consistent coaching directed toward both the games skills and desirable behavioral response will help to develop within the pupil the values, attitudes, habits and confidence which should enable them to:

- operate within established rules and regulations
- make decisions
- share and cooperate with others
- function effectively in an emotional situation and operate under pressure
- go all out to succeed
- develop leadership qualities
- follow the leadership of others
- compete against himself or others
- win or lose gracefully
- understand and respect the rights of others.



## II. THE BASIS FOR SELECTION OF GAMES CONTENT AND TEACHING METHOD



The following chart summarizes the information necessary for consideration when selecting games content and teaching method.

### A. Developmental Characteristics

1. Physical
  - a. Activity drive
  - b. Children mature and develop at different rates
  - c. Finer coordinations

#### Division One

Teacher must ensure maximum activity in all parts of the games lesson hence each child needs his own piece of equipment and elimination-type games are avoided.

Activity itself is for these children more important than the perfection of skills.

Opportunity should be provided for each child to practice independently at his own skill level.

In senior levels, each child is given the opportunity to work with children who have similar games skills.

Teacher must assess pupil readiness for learning a particular skill in order to introduce new skills at the appropriate time.

Beginning levels concentrate on tasks requiring gross muscle activities.

Skill with games equipment stresses individual work.

Work at senior levels requires greater hand-eye coordination.

#### Division Two

Endurance is increasing and therefore practice periods can be longer.

Greater demands can be made upon the children (size of playing area, rules of game, playing time).

Opportunity should be provided for each child to practice independently at his own skill level.

Each child is given the opportunity to work with children who have similar games skills.

Readiness for complex situations varies tremendously and the teacher must plan final activities to suit the levels within the class.

More emphasis placed upon projecting, receiving, and retaining games equipment while on the move.

Greater demands are made by requiring perfection of skills involving hand-eye coordination.

## Division One

### 2. Mental

#### a. Attention span

Several short practices are better than one long one.

A wide variety of activities is included in each lesson.

Teacher avoids lengthy explanations.

Teacher plans for more than one final activity at the lower levels.

### 3. Social

#### a. Relationships

Most activities are performed individually.

Although the children may play together in groups the activity within the group is still individual in nature.

Competition is limited to activities involving how many? how far? who was first? It is only when a certain degree of skill has been developed that beginners find it possible to work with a partner.

## B. Ways in Which Children Learn

### 1. Experimentation

Each child is provided with the opportunity and time to experiment with games equipment of all types.

Teacher ensures variety through group and individual coaching.

Less time is spent on discovery, more time is spent on direct teaching of specific skills.

Senior levels in Division Two experiment with skills in situations involving more complex relationships with others.

At the senior levels of Division Two the selection process involves choice of appropriate skills in a more complex situation.

Games are chosen which involve a variety of skills and the teacher now must assist the children to make the appropriate choice of skills in the situation.

Perfection is attained through repetition and the teacher plans lessons to allow children to perfect individual skills and skills involving others.

The same game may be repeated over a series of lessons.

Coaching becomes more specific in individual skills and in skills involving relationships with others.

Teaching, especially at the senior levels, becomes much more directed.

## Division Two

The child repeats and concentrates on skills for longer periods of time resulting in more rapid improvement of skill.

Children can be expected to concentrate on coaching points and explanations.

One final activity may be sufficient, especially at senior levels.

The teacher stresses leadership and followership.

Intramurals provide the child with the opportunity to play with peer groups.

The ability and interest of the children is taken into account when grouping in order to ensure a situation in which each child is challenged and receives a measure of success.

This is the age of hero worship and imitation and therefore the teacher should capitalize on this interest and use it as a motivating force.

Activities are individual and simple for beginning levels and many repetitions are necessary in order to develop skill.

At senior levels, pupils combine a number of skills and perform the repetitions necessary for further improvement.

At senior levels, skills may be further practiced and improved by working in small groups.

The teacher helps the child consolidate and combine the simple footwork and equipment skills through individual and group coaching.



### C. Common Elements of Games

#### Division One

#### Division Two

##### 1. Footwork and Body Work

Activities involve: quick stops and starts, change of direction, change of speed, dodging and marking.

Teacher incorporates footwork and bodywork with other skills.

As isolated skills, these now appear in the introductory activities.

##### 2. Ability to Use Space

The teacher uses scatter formation when possible.

At the beginning levels, the children should develop the ability to move into a space, to work in a space, and be aware of their relationship to others.

Games selected should stress the various elements of using space effectively.

More systematic methods of guarding are introduced, especially at the senior levels.

Teacher plans material to encourage children to project, receive, and retain games equipment while using the space effectively.

##### 3. Skill with Games Equipment

A variety of equipment should be used. Lessons are structured to include projecting, receiving and retaining equipment in all directions, at varying speeds, with different parts of the body and using a variety of implements.

Acquisition of skills may begin in a stationary position but should quickly be combined with footwork and bodywork and ability to use space effectively.

Skills become very specific, particularly at the senior level.

Children continue to practice game skills independently, but more time is spent in practising these skills in relationship to others.

##### 4. Relationships with Others

There will be little real teamwork—usually just cooperating and sharing.

The teacher stresses respect for simple rules: taking turns, admitting when tagged, etc.

Partner work is the first step in the development of team work.

Senior level pupils may have advanced to the stage of working in the three vs. three situations.

The children are encouraged to think about game strategy.

Increased emphasis on social relationships—cooperation, good sportsmanship, respect for officials and rules.

Basic elements of attack and defence are developed starting with the two vs. two situation and progressing to five vs. five or six vs. six at the senior levels.

### III. SPECIFIC OBJECTIVES OF THE GAMES PROGRAM

#### A. Division One

The teacher will attempt to develop skill in the following areas:

##### 1. Footwork and Bodywork

- The ability to stop, start and change direction.
- The ability to change speed.
- The ability to fake and deke.
- The ability to mark an opponent.

##### 2. Ability to Use Space Effectively

- The ability to move into empty spaces and avoid others.
- The ability to project (throw, kick, strike), receive (catch, trap), and retain (dribble, stick handle) games equipment (balls, pucks, birds) in all directions.
- The ability to move into empty space to receive games equipment.
- The ability to aim at targets of various shapes, sizes and heights.
- The ability to anticipate how a partner or an opponent will utilize the available space.

##### 3. Skill with Equipment

- The ability to control a ball with the hands. This includes projecting (throwing), receiving (catching), and retaining (bouncing) balls of various sizes, both stationary and on the move.
- The ability to control a ball with the feet. This includes retaining (dribbling), projecting (kicking), and receiving (trapping) balls of various sizes, both stationary and on the move.
- The ability to project, retain, and receive games equipment with an implement (bat, stick, racquet), both stationary and on the move.

##### 4. Offence and Defence

- Competing against self e.g. How many? How far? etc.
- Competing against the group e.g. Who was first? etc.
- The group versus one, two or three, etc., e.g. Big A little A (page 38), Free Tag (page 39).
- Working with a partner e.g. How many times can you and your partner throw and catch a ball?
- One versus one e.g. Kick Ball (page 41).

- f. One versus two e.g. Pig in the Middle (page 41).
- g. One versus more than two e.g. Triangle Tag (page 41).
- h. Two versus two e.g. Keep Away, Two Aside (page 41).
- i. Two versus three e.g. Towel Ball (page 42).
- j. Three versus three e.g. Keep Away, Three Aside (page 40).

NOTE: Level of achievement will differ for every child as a result of individual differences.

#### IV. ORGANIZATION OF EQUIPMENT AND AIDS TO INSTRUCTION

The general introductory statement, Item F, Page 16, gives the teacher suggested techniques designed to assist him in his class organization. This portion of the "Games Section" gives in greater detail suggestions that should make the games lesson more satisfactory.

##### A. Accessibility of Equipment and Supplies

Every school should have a central storage area for equipment and supplies that is readily accessible for the required instructional program. All items approved as scale of issue must be readily available to the instructional area. The pre-school, noon hour and recess out-of-doors program also places a heavy demand on items of supply. Therefore the intramural and free play program is also worthy of its own issue of some items of equipment and supply.

##### B. Storage, Care, Maintenance, Distribution and Collection of Equipment and Supplies

The storage room for gymnasium equipment and supplies has been discussed and illustrated in Section A of the curriculum guide. To assist in the effective operation of the storage room the following suggestions are made:

1. To be an effective working area it should be under the supervision of an interested teacher who may utilize student assistance to facilitate efficient care and distribution of equipment. Included in the teacher's responsibility should be:
  - a. The establishment of routines for moving the required supplies to and from the instructional area in order to conserve teacher and class time.
  - b. The establishment of routines for repair and/or replacement of supplies in order to ensure a full scale of issue ready for class use.
  - c. The direction of a student equipment club which might accept responsibility for such things as:
    - everything accounted for and in its place
    - rubber balls cleaned and inflated to correct air pressure
    - nets properly hung.
2. The classroom teacher must be responsible for:
  - a. Following out the accepted routines of moving equipment to and from the storage area.
  - b. Establishing routines for his class which make possible quick and efficient distribution of supplies.

##### B. Division Two

The skills developed in Division One are reviewed, refined and extended in Division Two. As the child progresses, skill development becomes more and more closely related to specific games. Specific objectives for each game will be included in the Division Two Games Section of this Curriculum Guide.

Examples:

- Tip a bin of balls to roll down a small inclined terrace "Students, get a ball and work in an open space!"
- Several bins of balls, bats, bean bags, etc. available around the teaching area, "Class, take a bean bag from the bin closest to you. Find an open space and start work. Ready, Go!"
- Paddle bats stored in four trays, each tray a different color—red, green, blue, black. The four squads in the class named by the same colors. "Squads, take a bat from your tray and return to squad area. Ready, Go!"

##### C. Aids to Instruction

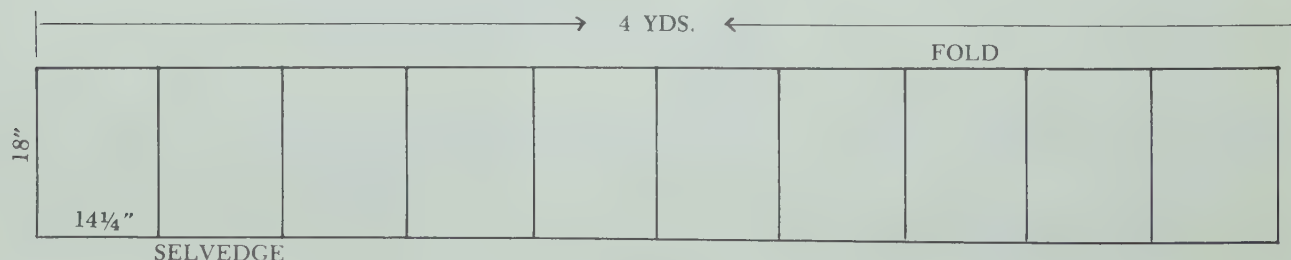
Lines, colored team-identification middies or bands, goals, fences, walls, etc., can be used by the teacher as significant aids in the teaching of a games lesson. They may be used to mark the boundaries of the playing area. They may serve as targets for individual or group play. They may mark out the area of the safety zone. They may serve to identify individual persons or participants on a given team.

The following are some common examples:

1. Field markings and gymnasium floor lines serve as:
  - a. Starting and finishing lines for races.
  - b. Safety zone for running and chasing games.
  - c. Boundaries showing the limits of the playing area.
  - d. Obstacles over which to jump.
  - e. The line over which to propel the ball in competition or cooperation with another player or players.
2. Equipment such as skittles, bowling pins, flags, and hoops may serve as:
  - a. Targets to hit
  - b. Goals for games
  - c. Boundary markers of a safety zone.
3. Marks on the wall such as painted targets, lines, the seventh concrete block from the floor, the top of the dado, etc., may serve as the aiming point for objects propelled by throwing, kicking, volleying, etc.
4. Player-identification colors in the form of colored vests or bands are convenient to use, easy to make, and relatively inexpensive.

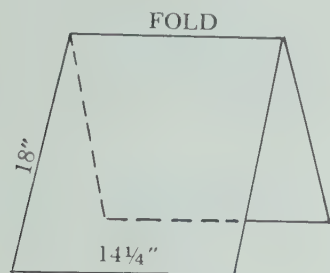
Following is a pattern for a player-identification vest:

- a. Use four yards of cotton broadcloth—thirty-six inches wide to make ten vests.

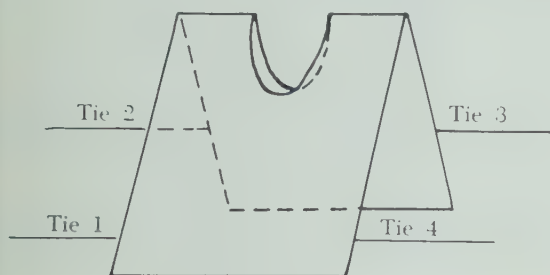




- b. Each piece is then folded as shown below.



- c. Cut a hole for neck. The piece cut out may be used to make numbers in contrasting colors.  
 d. Hem the sides and around the neck.  
 e. Cut out numbers with pinking shears, (See 'c' above). Sew the number on the front or back.  
 f. Use half-inch or inch cotton twill for ties. Four ties, each nine inches long, should be sewn three to four inches from the bottom on each side.



5. The teacher should always be ready to improvise by using objects that are a part of the environment such as paths, sidewalks, posts, etc., as well as using his imagination and initiative to take advantage of items common to a community that are inexpensive and easy to obtain such as:
- Plastic soap containers
  - Sawdust
  - Plastic bags
  - Gunny sacks
  - Old hockey sticks
  - Decorative ropes or flags from service stations, etc.

#### D. Use of Space

- The games program requires a good deal of space. For this reason the games lesson should be scheduled out of doors as much as possible. Before it moves on to the playground the class must know:
  - The boundaries of the area to be used
  - The assembly point for class instruction on the playing field
  - The routines for moving to and from the school and playing field
  - The specific responsibilities for moving the required games equipment for the lesson of the day.
- Planned use of the grounds under certain weather conditions is important. The teacher should give consideration to the best areas to use:
  - Under hot and cold temperature conditions
  - The windy or calm day
  - The bright sunny day in the morning or afternoon.

## V. THE GAMES LESSON

### A. Description of the Games Lesson

Section A of the Curriculum Guide (III A — Lesson Planning), gives a picture of the general format of the physical education lesson. A more detailed description of a games lesson is given here to further assist the teacher in planning lessons in this unit.

The games lesson falls naturally into three sections:

- Introductory Activity:** This portion of the lesson provides the transition from the classroom to the playing area. Vigorous activity should commence as soon as children enter the gymnasium or playing field. Work may be either teacher directed or the children's choice and is frequently based on material covered in a previous lesson. At times, however, the teacher may use this section of the lesson to introduce a new theme. The activity is usually individual in nature and frequently games equipment is used. In a thirty-minute lesson the introductory activity may last from three to five minutes.
- Skill Development:** This part of the lesson provides the children with opportunities to develop skills associated with games. Activities may be individual, with a partner, or in small groups, depending upon the skill level and maturity of the children. In this section of the lesson the teacher must set tasks which provide opportunities to develop:
  - Footwork and Bodywork**—the use of the feet and body weight to stop, start, change direction, fake and deke others.

- The Ability to Use Space Effectively**—practice in the use of space which will include:
  - finding and working in a space
  - moving freely in space
  - working in space with games equipment
  - anticipating where a space may develop and using it to advantage
  - aiming at targets.
- Skill With Equipment**—the ability to receive, retain, and project games equipment at all levels and in all directions.
- Attack and Defence**—the basic elements of footwork, bodywork, space awareness, and skill with equipment are used in relationship with others in a competitive situation.

**NOTE:** In the first few lessons of a unit the skill development section of the lesson is longer than in the later lessons when more time is given to the game.

- Game:** This portion of the lesson naturally follows from the Skill Development section. The skills that have been learned are used in game activities. Individual or small group games may be played depending upon the skill level of the children. This portion of a thirty minute lesson may vary from ten to the full thirty minutes. If thirty minutes is devoted to the game, a high level of skill will have been reached. Such a lesson would likely occur at the end of the unit.

## B. Differences in Games Lessons in Division One and Division Two:

	Division One	Division Two
1. <b>Introductory Activities</b>	Usually individual.  Games equipment used less frequently.	May be individual or with a partner.  Games equipment used more frequently.
2. <b>Skill Development</b>	Most work is individual. Footwork, bodywork and space training sections of the lesson are often conducted without equipment. Much work with equipment is exploratory in nature. Variety of simple skills is included when working with equipment.  Little difference in skill level between sexes is evident.	More partner and small group work. Games equipment is used in footwork, bodywork and space training activities.  More direct skill teaching is used.  A lesson or series of lessons may concentrate on the development of skills leading to one of the major sports. Both boys and girls exhibit a wide variation in skill level.
3. <b>Final Activity</b>	Often more than one game is played in the final activity. The game never lasts for more than ten minutes. The teacher coaches as children play. Games have few rules. Games are frequently of the tagging, chasing variety.  Games equipment is less frequently used. Game is frequently individual in nature e.g. who can? how many?	A game, based on skills developed in second part of lesson, is played. At the end of the unit the game may be played for a whole lesson. The teacher coaches as children play. Rules are more complex. Either lead-up games to team sports or simplified versions of major games are played. Games equipment is frequently used. Game is a group game. Side should be limited to a maximum of five or six players.

## VI. DIVISION ONE GAMES

The preceding section gives a detailed description of the various parts of the games lesson. This section gives a number of suggested activities for the different parts of the games lesson. Whenever possible activities have been listed in a sequential order from simple to more difficult. In planning lessons the teacher should select activities at a suitable skill level for her class from the three sections—**Introductory Activities, Skill Development, Games**. The main theme of the games lesson must first be chosen and then the activities and skills involved are selected and appropriately organized under the different sections of the lesson.

### A. Introductory Activities

The introductory part of the lesson provides the transition from the classroom to the gymnasium and as such must be warming and invigorating. The activities must require movement on the part of all children. Directions should be simple and activities should be those with which the children are familiar. Often instructions are given in the classroom so that the children may commence work as soon as they enter the gymnasium or playing field. Activities may range from directed (the teacher chooses the equipment and the activity to be performed) to free choice (the children select both the equipment and the activity). Often these introductory activities are related to the work of the previous lesson.

There are five different approaches to teaching Introductory Activities. Throughout the course of the year the teacher, in order to add interest and variety to her lessons, should make use of all five approaches.

1. **Teacher directed activities using no equipment**
2. **Teacher directed activities using equipment**
3. **Familiar tag game**
4. **Equipment selected by the teacher; children select activity**
5. **Free work with equipment.**

#### 1. Teacher directed activities using no equipment

These activities usually emphasize footwork and bodywork skills. A few suggested activities are given here and many more will be outlined under the development of footwork and bodywork in the Skill Development section of the lesson.

- a. Run in spaces, staying away from other pupils.
  - (1) Change direction: forwards, backwards, sideways.
  - (2) Stop and start suddenly on signal.
  - (3) Accelerate and decelerate.
- b. Run, adding a jump to your run.
  - (1) Concentrate on landings.
  - (2) Encourage five types of jumps.
- c. Free running and on signal turn and run in the opposite direction.
- d. Bouncing on balls of feet; at signal, leap in direction indicated.
- e. Free running; on signal, change to slip steps sideways. Repeat.

## 2. Teacher directed activities using equipment

The teacher selects the equipment to be used and the activity to be performed. A few suggestions are given here for the different types of equipment that might be used. For further suggestions the teacher is referred to activities listed under the Skill Development section of the lesson.

- a. Using beanbags
  - (1) Toss and catch a beanbag while you walk; while you run.
  - (2) Place beanbag on floor; jump forwards and backwards or from side to side over beanbag
    - (a) feet together
    - (b) from one foot to the other foot
    - (c) from one foot to the same foot.
  - (3) Throw beanbag in different ways and move to catch it
    - (a) under leg
    - (b) from behind back
    - (c) throw with feet.
- b. Using hoops
  - (1) Bowl hoop; try to keep up to it and keep it going.
  - (2) Place hoop on floor; jump in and out and over hoop in different ways. Work for five different types of jumps.
  - (3) Spin hoop; see how many times you can run around it before it stops.
  - (4) Bowl hoop; try to run through hoop and keep bowling.
  - (5) Bowl hoop; run and jump over hoop.
- c. Using skipping ropes
  - (1) Take a skipping rope and stretch it out on the floor and see
    - (a) how many times you can run around it before signal to stop
    - (b) how many times you can run back and forth from one end to the other before signal to stop
    - (c) if you can move from one end to the other by jumping back and forth over the rope
      - i. feet together
      - ii. from one foot to the same foot
      - iii. crossing feet quickly from one side to the other.
  - (2) Skip with rope
    - (a) forwards—2 feet, 1 foot
    - (b) backwards—2 feet, 1 foot.
- d. Using balls
  - (1) Move, pat-bouncing a ball.
  - (2) Toss ball in the air ahead of you and run to catch it.
  - (3) Keep the ball moving by controlling it with your feet.
  - (4) Try to keep ball in the air by hitting it using different body parts, i.e., foot, knee, shoulder, head, hands.
  - (5) Roll the ball; run and try to field it before it stops.
- e. Using paddle bat and ball
  - (1) Move about, bouncing the ball by striking it with paddle bat.

- (2) Try to keep a ball in the air by striking it with a paddle bat.
  - (3) Hit the ball continuously against the wall by striking it with a paddle bat.
- f. Using deck tennis rings
    - (1) Toss and catch deck tennis ring while stationary and on the move
      - (a) throw and catch with same hand
      - (b) throw and catch with alternate hands.
    - (2) Toss ring and run to catch it
      - (a) ahead
      - (b) to one side
      - (c) backwards.

## 3. Familiar tag game

The teacher or children may select a familiar tag game such as:

- a. Free Tag (p. 39)
- b. Free and Caught (p. 39)
- c. Three Red Hot Pokers (p. 40)
- d. Four Kings (p. 40)
- e. Collecting Tails (p. 40)

## 4. Equipment selected by the teacher; the children select the activity

The teacher would select one of the types of equipment listed in Section A(2). The children would be left free to select the activity.

## 5. Free work with equipment

All of the types of equipment listed in Section A(2) would be made available. Each child selects the type of equipment he wants to work with and decides for himself what he will do with the equipment.

NOTE: The above suggested activities listed under each approach are intended as samples only.

## B. Skill Development

In this section of the lesson, activities must be selected that are designed to develop skill in the following areas:

1. Footwork and bodywork
2. Ability to use space effectively
3. Skill with games equipment
4. Basic elements associated with attack and defence

### 1. Footwork And Bodywork

- a. Footwork and bodywork involve:
  - (1) running in different directions: forward, backward, sideways
  - (2) quick stops and starts
  - (3) changing speed: acceleration, deceleration
  - (4) guarding and evading an opponent: faking and deking.
- b. Examples of coaching and observation points for the teacher:
  - (1) Knees should be bent and feet astride on stop.



- (2) Weight should be evenly distributed over both feet.
- (3) The seat is lowered slightly on stop.
- (4) The head is held up.
- (5) Arms are used to balance.
- (6) Arms and shoulders lead when changing direction.
- (7) Feet push in the run. Push off the outside foot when changing direction and push off the back foot when starting.
- (8) The shoulder is dropped on turning corners.
- (9) Run on the balls of the feet.
- (10) In tag games, at beginning levels, stress escaping from the one who is tagging.

c. Activities to develop good footwork and bodywork may be categorized under five headings.

These are:

- (1) Individual activity—no equipment
  - (a) Run. Stop and start suddenly in different directions.
  - (b) Run. Change speed at teacher's direction or children's choice.
  - (c) Run. On signal turn a very sharp corner.
  - (d) Run. How far can you get before the whistle blows?
  - (e) Run. Pretend that you are going to change direction, but keep on going in the same direction.
  - (f) On signal, run around someone near you and keep on going.
  - (g) Run. Stop on signal. On next signal go in another direction.
  - (h) Run, changing steps from short to long.
  - (i) Speed, Style, Stop. Run fast when "Speed" is called. Show best running form on "Style". Stop suddenly on "Stop".
  - (j) Red, Yellow, Green. Stop when "Red" is called. Run cautiously when "Yellow" is called. Go full out when "Green" is called.
  - (k) Stand on a line. How far can you go with: three jumps (feet together)? five steps (alternate foot)? four hops (same foot)?
  - (l) Free running, continually changing direction of run on signal.
  - (m) How many times can you run back and forth between two lines before "stop" is called?
  - (n) Guarding stance — slip steps left, right, forward, backward, at teacher's signal.
- (2) Partner activity—no equipment
  - (a) Follow the leader in two's. Try to be close enough to touch your partner on "Stop".
  - (b) Follow the leader in two's. Change position (leader becomes follower) quickly on signal.
  - (c) Knee boxing. Partners hold left hands. Try to touch partner's knees with the free hand and at the same time prevent your partner from touching yours.
  - (d) Tread on partner's toes. Use the same formation as for knee boxing. Try to step on partner's toe, at the same time preventing him from stepping on your toe.

- (e) Mirror action of partner, limiting movement to slip steps sideways: (1) facing partner; (2) both facing the same direction, shadow behind partner; (3) both facing the same direction, shadow in front of partner.
  - (f) Catch your partner's tail. Tuck team marker or skipping rope in back of shorts to make a tail. Try to protect your tail while attempting to rob that of your partner. (As a lead-up one may have tail while the other tries to get it.)
  - (g) Tag around a hoop. Face partner on opposite side of hoop. Try to tag partner without going through the hoop. (Imagine hoop is a tree.)
  - (h) Deke your partner. One person tries to prevent partner from stepping in hoop. Partners cannot touch.
  - (i) One person on base line tries to get by partner to safety line without being tagged.
- (3) Activities using equipment
    - (a) Using hoops
      - i. Hoops scattered on floor
        - run in and out among hoops, turn corners quickly, get in a hoop quickly on signal
        - jump from hoop to hoop without touching the hoops.
      - ii. Place hoop flat on the floor. How many times can you jump in and out before signal to "Stop"?
      - iii. Bowl hoop in and out of objects such as beanbags, skittles, ropes, chairs.
      - iv. Stand hoop on edge, release. Can you run around it before it is flat on the floor?
      - v. Roll hoop. Practice running around it until it stops.
      - vi. Reverse spin your hoop—catch it, get through it, go around it, go over it.
      - vii. Twirl hoop around your ankle as you run.
      - viii. Twirl hoop, using different body parts (arms, legs, neck, truck). Transfer from one body part to another.
      - ix. Skip with your hoop
        - swing back and forth—forward and backward, or from side to side
        - using both feet, one foot, or alternate foot
        - stationary or on the move
        - turning hoop quickly or slowly
        - turn hoop in one direction while moving in the other direction.
    - (b) Using skipping ropes
      - i. Make a shape on the floor with your rope; jump in and out all around it.
      - ii. Stretch rope out on the floor
        - practice double or single jumps back and forth over it
        - how many times can you run around it?

- how many times can you run back and forth from one end to the other?
- how many hops do you have to take to get from one end to the other?
- how many jumps (feet together) do you have to take to get from one end to the other?
- hop from one end to the other with one foot; hop back with the other
- walk along rope, balancing as you go; forwards, backwards, sideways.
- iii. Stretch two ropes out on the floor and practice running and jumping "the creek".
- iv. Fold rope in four. Hold in hands and attempt to jump it forward and back.
- v. Fold rope in two. Circle with one hand and jump as rope circles under your feet.
- vi. Hold an end of the rope in each hand and swing the rope back and forth (like a cradle). Jump as it touches the floor.
- vii. Skip on the spot, turning the rope forward or backward, and try to jump with
  - two feet together—single jump, with rebound
  - one foot always first — rock step
  - a different foot each turn — single jump with rebound
  - jump once while the rope turns two or three times.
- viii. Travelling while skipping
  - walk or run; same foot jumping rope first, different foot jumping rope each turn; rebound on each foot.
- ix. Two persons
  - wiggle rope sideways along the floor while others jump snake without being bitten.
- x. Two persons turning, others:
  - run through rope as it turns— forwards, backwards
  - run in, jump, run out (increase number of jumps)
  - follow leader (who may do stunts)
  - keep pot boiling (no one misses jumping as rope turns).

#### (4) Relays

Many of the common relays which help to develop footwork and bodywork involve sudden stops and starts, turns, avoiding objects, etc. In order that players receive turns quickly and are kept involved in action rather than waiting for turns relay teams should be kept small—two preferably, and never more than four. Relays to develop footwork and bodywork may be performed with or without equipment.

#### (5) Tag games

The tag games listed in the Games section will help to develop good footwork and bodywork.

### 2. Ability To Use Space Effectively

- a. Using space effectively involves:
  - (1) The ability to see a space
  - (2) The ability to move into a space and avoid contact with team members and/or opposing players
  - (3) The ability to anticipate where a space will develop
  - (4) An understanding of space concepts such as passing ahead of a moving player and learning to get under or behind a moving ball.
- b. Examples of coaching and observation points in using space effectively:
  - (1) Keep looking for and moving into empty spaces.
  - (2) Keep your head up and look around you.
  - (3) Change direction to avoid others.
  - (4) Change speed to avoid others.
- c. Activities to develop effective use of space:
  - (1) The use of free formation.
  - (2) Tag games (the player must watch for "it" and also for the others who are playing).
  - (3) Dodgeball games.
  - (4) Toss and catch games.
  - (5) Activities involving aiming at a target.
  - (6) Activities involving kicking or striking a moving target.
  - (7) Many of the activities from the Footwork and Bodywork section.
  - (8) Many of the activities in the Skill With Equipment section.

NOTE: The ability to use space is developed incidentally in association with other activities. An attempt should be made to stress spacing by encouraging good use of space during all activities.

### 3. Skill With Equipment

Skill with equipment involves: receiving, retaining, and projecting equipment—at all levels, in all directions, with different parts of the body, with a variety of implements, individually and in relationship to others.

- a. Receiving, retaining and projecting with hands (throwing, catching, bouncing and dribbling)
  - (1) Skill practices should include:
    - (a) one hand
    - (b) two hands
    - (c) alternate hands
    - (d) at different levels
    - (e) stationary
    - (f) on the move
    - (g) in front of, beside, behind
    - (h) at different speeds: fast, slow
    - (i) in simple combinations that could be repeated
    - (j) individually or with a partner
    - (k) using balls of various sizes and shapes.

- (2) Examples of coaching and observation points for the teacher:
    - (a) When receiving, reach for the ball and bring it to your body.
    - (b) Keep your eye on the ball when receiving.
    - (c) As you throw, follow through toward the target.
    - (d) Use your fingers to control the ball.
    - (e) When throwing overhand keep your elbows clear of your body.
    - (f) Keep opposite foot forward when throwing.
    - (g) For control when dribbling, keep the ball close to you.
    - (h) For speed when dribbling, push the ball ahead of you.
    - (i) Throw ahead of your partner when he is moving.
    - (j) When throwing overhand, push off the inside of the foot.
  - (3) Activities to develop skill with equipment (beanbags, balls of various sizes and shapes):
    - (a) Individually (Stationary or on the move)
      - i. Throw with one or two hands.
      - ii. Catch with one or two hands.
      - iii. Catch in front, behind, beside.
      - iv. Catch at different levels.
      - v. Bounce ball and catch with one hand.
      - vi. Bounce ball and catch with two hands.
      - vii. Combinations of bounce and catch.
      - viii. Pat bounce.
      - ix. Throw ball at wall; catch.
      - x. Throw ball; let it bounce, and catch.
      - xi. Bounce at wall or skittle.
      - xii. Use underhand and overhand throwing.
      - xiii. Throw at targets.
      - xiv. Pitch at targets.
      - xv. Keep the ball in the air (volley).
    - (b) With a partner (Stationary or on the move)
      - i. Throw and catch.
      - ii. Use underhand and overhand.
      - iii. Use one hand to throw and two to catch.
      - iv. Bounce and catch.
      - v. Bowl and field.
      - vi. Throw and catch at different levels.
      - vii. Throw at different speeds.
      - viii. Throw at wall; another catches.
      - ix. Dribble ball; another tries to take it away and dribble.
- b. Receiving, retaining and projecting with the feet (kicking, trapping, dribbling)
- (1) Skill practice should include:
    - (a) various parts of foot—toe, heel, inside, outside
    - (b) alternate feet
    - (c) at different levels
    - (d) stationary
    - (e) on the move
    - (f) in front of, beside, behind
- c. Receiving, retaining and projecting with an implement (batting, striking, dribbling)
- (1) Skill practice should include:
    - (a) using a variety of implements and pieces of equipment
    - (b) using proper grip on implement
    - (c) at different levels
    - (d) stationary
    - (e) on the move
    - (f) in front of, beside, behind
- (2) Examples of coaching and observation points for the teacher:
    - (a) Keep your eye on the ball.
    - (b) As you kick, follow through toward the target.
    - (c) Move into line with the ball as you prepare to receive it.
    - (d) Keep your arms clear of the body for balance.
    - (e) Keep the ball close to you as you dribble.
    - (f) Pass ahead of your partner when he is on the move.
  - (3) Activities to develop skill (balls of various sizes and shapes)
    - (a) Individually (Stationary or on the move)
      - i. Dribble with feet.
      - ii. Dribble and stop on whistle.
      - iii. Show change of direction.
      - iv. Stop and go on command.
      - v. Show change of speed; move slowly, move very quickly.
      - vi. Kick at a wall; use top of foot, sides of foot.
      - vii. Kick at a target.
      - viii. Kick: a stationary ball, a moving or rolling ball, a bouncing ball, a dropped ball (punt).
      - ix. Stop the ball with one foot.
      - x. Stop the ball with two feet.
      - xi. Use various body parts to stop the ball.
      - xii. Kick for distance.
      - xiii. Kick for accuracy.
      - xiv. Dribble a ball through an obstacle course.
    - (b) With a partner (Stationary or on the move)
      - i. Pass and trap.
      - ii. Pass.
      - iii. Dribble and pass.
      - iv. Dribble, pass and kick into a goal.
      - v. Dribble ball; another tries to take it away and dribble.



- (g) at different speeds
- (h) individually or with a partner.
- (2) Examples of coaching and observation points for the teacher:
  - (a) Check the grip.
  - (b) Keep your eye on the ball, bird or puck.
  - (c) When striking, follow through toward the target.
  - (d) Shift your weight from rear foot to front foot when striking.
  - (e) Check the receiving stance.
- (3) Activities to develop skill (gamester bats, bats, racquets, sticks—to strike balls, birds, pucks):
  - (a) Individually (Stationary or on the move)
    - i. With a gamester bat or racquet
      - keep the ball or bird up
      - use one side and then the other
      - bat against a wall
      - at different levels.
    - ii. With a stick and puck
      - stickhandle
      - shoot at a target.
  - (b) With a partner (Stationary or on the move)
    - i. With a gamester bat or racquet
      - bat the ball or bird back and forth
      - bat the bird or ball over a net or obstacle
      - vary levels and speeds
      - bat the ball against the wall.
      - bat the ball against the wall; let the ball bounce once before striking it.
    - ii. With a bat: one pitches, one bats.
    - iii. With a stick and puck:
      - pass forehand and backhand
      - pass and shoot at target or goal.

#### 4. Offence And Defence

- a. The skills of offence and defence involve:
  - (1) A combination of skilled footwork and bodywork, ability to use space effectively, and skill with equipment.
  - (2) The game. The game, however simple, is the place where the skills of offence and defence are developed.
  - (3) Competition. There is always an element of competition involved whenever the teacher is teaching or coaching offensive and defensive skills.
- b. Examples of coaching and observation points for the teacher:
  - (1) When guarding, never stand too close to your check.
  - (2) Move into empty space to receive a pass.
  - (3) Pass into empty spaces.
  - (4) Pass ahead of your teammate when he is on the move.
  - (5) When on defence, stay between your opponent and the goal at which he is shooting.
  - (6) Choose the best skill to use in a particular situation.
  - (7) Pass to the teammate who is in the clear.

#### c. Activities to develop offensive and defensive skills:

- (1) Competing against self:
  - (a) Count the total number of times you complete the assigned task in the time allotted.
  - (b) Count the highest consecutive number of times you can complete the assigned task in the time allotted.
  - (c) Repeat the task immediately after the first attempt in an effort to beat the record.
  - (d) Remember your "record" in one lesson and try to beat it in the next lesson.
- (2) Competing against the group
 

Instead of trying to beat his own record the student tries to beat the class record.
- (3) The group versus one, two or three
 

The emphasis is on an increased awareness of free space. Children are encouraged to be daring and avoid being caught.
- (4) Working with a partner
 

Partners cooperate to establish their own record or to beat the class record.
- (5) One versus one
 

In partners, one trying to outwit the other.
- (6) One versus two
 

Partners cooperating to outwit a single opponent.
- (7) One versus more than two
 

Three or more cooperating to outwit one. The element of choice is introduced. A judgment must be made and acted upon. (Which player is in the best position to receive a pass?)
- (8) Two versus two
 

Partners cooperating to outwit partners. The concept of offence and defence is developed.
- (9) Three versus two
 

In order to make it easier to develop the offensive concept, two play defence while three work on the offence.
- (10) Three versus three
 

Offence, defence and choice are now involved. This situation involves all of the major concepts of the most complex games.

NOTE: Please see Games section following for more specific examples.

#### C. Games

In this section an attempt has been made to outline games according to the categorization outlined for the development of offence and defence. It should be noted here that a number of the activities outlined in the Skill Development Section may at times be regarded as "the game" by the teacher and the students. It is quite possible for a single activity to serve in one lesson as the introductory activity, in another lesson as skill development, and in yet another lesson, as the game. The teacher's purpose for using the activity will be the guiding factor in determining its placement in the lesson. For Division One, considerable emphasis is placed upon games of the tagging, chasing variety until some skill with equipment has been developed.

The games suggested under each category are intended as illustrations only. No attempt has been made to exhaust all the possibilities.

## 1. Competing Against Self

The student competes against himself and attempts to beat his own record. The following approaches may be employed:

—Count the number of times an assigned task is completed within a given time.

—The best consecutive score made within a given time.

—Repeat attempts to see if the second score is better than the first.

—Remember score from one lesson and try to beat this score in the next lesson.

### Examples

—How many times can you run back and forth between two lines before teacher says "Stop?"

—How many consecutive times can you toss a ball as high as the basketball hoop and catch it without dropping the ball? Remember your best score.

—Throwing from behind a line, how many times can you knock over the target (skittle, empty bleach bottle, or Indian club) in thirty seconds? Remember your score and try again.

—How many times can you kick the ball from behind a line to hit the target on the wall in one minute? Remember your score today and see if you can make a better score in the next lesson.

—How many times can you hit the ball with the paddle bat without letting the ball touch the floor? Make the ball go higher than your head.

## 2. Competing Against The Group

Although each child still works individually, instead of trying to better his own record each tries to beat all the other members of the class.

### Examples

—Run to a line and back to see who will be first.

—Who can be first to knock over his target five times? All throws must be made from behind a given line.

—Spin a hoop. Who can go around it the most times before it is flat on the floor?

—Who can dribble the ball with his feet around the hoop and be first back over the line?

—Who can throw the ball the farthest?

—Scoring Runs: Divide group into partners. Half the group stands on one side of the gym, the other half of the group stands on the other side of the gym opposite their partners. At signal, people on one side of the gym run to touch partner's hand and back over starting line, returning to touch partner's hand, etc. Stop on signal. Score: the number of times partner's hand is touched, etc. Let other group take turn at running. Person standing still may count runs for partner. Emphasize touching partner's hands —don't hit. Determine who score the most runs.

## 3. The Group Versus One, Two or Three

The emphasis is on an increased awareness of free space. Children are encouraged to be daring and avoid being caught. For best results those who are "It" should be marked with some identification (bands or vests). The teacher must wisely limit the number of catchers and sizes of groups.

(a) Movement In One Direction

### Examples

#### i. Pom Pom Pullaway (Tag Game)

Two bases are selected (sidelines of a basketball court, etc.) and the children all stand on one base. "It", standing in the center facing the players, says, "Pom Pom Pullaway, if you don't come I will pull you away!" This is the signal for all to cross to the other base, "It" tagging as many as he can. Those tagged help him catch the others on the next trip.

#### ii. Hill Dill (Tag Game)

Players, "It", and bases as in "Pom Pom Pullaway". "It" says to the players, "Hill Dill, come over the hill or else I'll catch you standing still!", and the game proceeds as in "Pom Pom Pullaway".

#### iii. Come On Over To My House (Tag Game)

The pupils stand on a line at one end of the gym or playing area. An individual person stands on a line at the opposite end of the gym. In the center is the Wolf. The lone student calls, "Come on over to my house." The class calls, "We can't, the wolf will get us." The lone student calls, "Come over anyway." The pupils then try to move to the opposite end of the gym without being tagged by the Wolf. The lone student then changes ends, where he repeats the call, "Come on over to my house."

#### iv. Midnight (Tag Game)

The players stand on a designated base line. One player is chosen as Mr. Fox. He walks slowly forward away from the base line, the children following. As they follow they call, "What time is it, Mr. Fox?" Mr. Fox may reply as he wishes — "Three o'clock, four o'clock," etc., but when he says, "Midnight," all rush back to the base line, the Fox tagging as many as he can. Those caught must help him, but only the Fox may reply to the question.

#### v. Big A, Little A (Tag Game)

One base and players on it as in "Midnight". One player is the Cat. He stands at the far end of the playing area. Children advance toward him calling, "Big A, Little A, Bouncing B; Cat's in the cupboard and can't catch me!", performing actions suitable to the words. Cat chases when he is ready, catching as many as he can. Those caught can help, or a new Cat may be chosen.

#### vi. Old Mother Hubbard (Tag Game)

One base, one player who is leader—Mother Hubbard. Players follow Mother Hubbard, chanting the rhyme as they go. Mother Hubbard stops at an imaginary cupboard and the children ask, "Have you a bone, Mother Hubbard?" She may reply, "Yes, I think so, I'll look and see." The children wait. When she says, "No", children race home, Mother Hubbard tagging as many as she can.

#### vii. What Time Is It, Mr. Wolf? (Tag Game)

Teacher or child as Mr. Wolf, is followed by the class repeatedly asking, "What time is it, Mr. Wolf?" Mr. Wolf answers, "Nine o'clock, eleven o'clock," etc., but when he says, "Dinner time," the children race home. Mr. Wolf tries to catch as many as possible. Repeat, choosing a new Wolf — or let those caught help the original Wolf next time.

#### Variations:

The teacher or student is followed by the pupils who repeatedly ask, "What time is it, Mr. Wolf?" Mr. Wolf answers, "It's running time, it's skipping time," (galloping, hopping, rolling-over time, etc.) but, when he says "Dinner time," the children race home. Mr. Wolf tries to catch as many as possible. Repeat, choosing a new Wolf—or let those caught help the original Wolf next time.

#### viii. Starlight, Moonlight (Tag Game)

Children chanting softly, "Starlight, moonlight, Ghosty won't come out tonight." Either skip freely or creep up to the corner where Ghosty hides, asleep. When he awakes and cries, "Boo," everyone races home, Ghosty chasing them.

#### ix. Mother Bird (Tag Game)

A Mother Bird in her nest in one corner of the gym or playing area. Two or three Bird Catchers stand between the nest and a cage marked off in the other corner. The children have been given names of birds, and they fly around in the forest. When Mother Bird calls, e.g., "Robins," all the Robins must fly home to the nest, the Bird Catchers tagging as many as they can and taking them to the cage.

#### x. Cowboys and Indians (Tag Game)

Two groups of players stand on base lines some distance apart—one group, the Indians, the other the Cowboys. One group turns its back, except for one player who is the Scout. The other group then tiptoes forward as softly as they can. The Scout watches and when they are quite close he shouts, "The (Indians, Cowboys) are here," and the group turns, chases, and tags as many as they can. Those caught must change sides. The second group then turns around and sends out a Scout.

Variation: Brownies and Fairies

Players are called Brownies and Fairies.

#### xi. Crusts and Crumbs (Tag Game)

Children in two lines back to back or face to face about three to four feet apart in the center of the playing area. One line is called Crusts and the other Crumbs. Teacher, rolling r's, calls out one of the names. If "Crusts" is called, they run to a safe area, the "Crumbs" chasing. Any child tagged before crossing the safe line changes sides.

Variation: Crows and Cranes

Players are called Crows and Cranes.

#### xii. Spider and Flies (Tag Game)

Spider sits or crouches in a circle, the Web. The others move around the outside, tempting the Spider to touch them. The Spider may leap up at any time and touch as many as he can before they reach the base line at one end of the playing area. Those caught must join him as helpers.

#### xiii. Marching Bears (Tag Game)

"It" crouches in a circle. The others move around the circle, counting the steps as they take them until they reach a number chosen secretly by "It". "It" then leaps up and tags as many as he can before they reach the base line at one end of the playing area. Those caught must be helpers. "It" then chooses a new num-

ber, making sure that only those caught know the number. All caught may tag when the number is reached.

#### (b) Movement In More Than One Direction

##### Examples

##### i. Safety Zones (Tag Game)

Circles are drawn on the floor or safety zones are marked (hoops or skipping ropes). Several wolves are chosen to start. At "Go" students run at will. On signal they must be in a safety zone or be tagged and become new Wolves.

##### ii. Stand In A Hoop

Children run in and out of hoops scattered on the floor. On a signal they try to stand in a hoop. Have one less hoop than runners. See who has no hoop to stand in.

##### iii. Huntsman

Choose one child as leader. The rest of the children are given a beanbag or a hoop which they place on the floor in scatter formation. Leader marches around in any direction saying, "Who would like to go with me to hunt ducks (bears, rabbits, foxes, lions, etc.)?" All the players fall in behind him. When the leader calls, "Bang," all run for one of the hoops or beanbags and stand in or on them. Huntsman also attempts to get hoop or beanbag. One who fails to find a beanbag or hoop has one mark against him. Select one of the first persons in a hoop to be next Huntsman.

##### iv. Identification Tag (Tag Game)

About one-third of the pupils wear hats, bands, etc. They are "It". If any of them are able to tag a person without a hat, then they give up the hat to the new chaser.

##### v. Chinese Wall (Tag Game)

Two end lines are used and a "Wall" about ten feet wide marked out in the center. On signal, players try to leave one end line and reach the other end line by crossing the "Wall" without being touched by one of the defenders. Two defenders start the game and those touched become additional defenders. No signal is necessary after the start of the game. Players cross the "Wall" as often as possible, scoring runs 'till touched or the game is finished.

Variation:

Play in partners, attempting to help each other across the "Wall". When one partner is touched the other must go on the "Wall" too. Score is taken as that of the partner with the lowest total.

##### vi. Free Tag (Tag Game)

One person starts as "It". He has a colored band or marker or some means of distinguishing him from the group. There are no safe bases. When "It" touches someone, the person touched must get a marker and help "It" catch the others.

##### vii. Free And Caught (Tag Game)

Two or more "Taggers" are chosen and identified by a colored marker. The remaining players scatter. The "Taggers" tag as many as possible. Immediately a player is touched he must hop on the spot, but may be released and take part in the game again by being touched by a free player. Stop game frequently to check: number hopping on spot; number who have never been tagged.



viii. *Red Stop, Green Go (Tag Game)*

Five players chosen as catchers. Three wear a "Red Band" and two a "Green Band". Reds chase players, trying to tag them. On catching a player, people with red markers tell them to "Stop." These players stand still until a person with a green marker touches one of them and says, "Go."

ix. *Three Red Hot Pokers (Tag Game)*

Three children are chosen to carry a "Red Hot Poker" (red band). Scatter formation. On the signal the three children chase the rest of the class and try to tag them with the bands. Anyone touched by a band takes it and chases someone else. After a few minutes stop game and find out those who have never carried a "Red Hot Poker".

x. *Group Tag (Tag Game)*

Divide class into groups of four. Groups take turns being "It". Four who are "It" at any time should wear colored bands. The four who are "It" try to tag as many players as they can in a given time, i.e., one minute. As soon as a player is tagged he stands out. The team (group of four) securing the largest tag is the winner. All return to the game each time a new group becomes "Taggers".

xv. *Collecting Tails (Tag Game)*

Each child has a colored band (or folded skipping rope) tucked into belt or trousers at back. At signal, each person tries to collect as many bands as possible, at the same time preventing others from taking his tail. See who can collect the greatest number of tails before signal to stop. Praise those who still retain original tail.

xvi. *Four Kings (Tag Game)*

Four children (the "Kings") are selected. Each "King" wears all the bands of one color around his neck. (One wears all the reds, another all the golds, etc.) The remainder of the children ("Soldiers") scatter about the play area. On signal the "Kings" chase the soldiers. Anyone tagged puts on a band from the "King" who touched him and becomes one of his "Soldiers". He then helps his "King" to catch more "Soldiers". When a "Soldier" touches anyone he calls for his "King", who runs to put a colored band over the new captive's head. The "King" has double duty: to catch "Soldiers"; to put colored bands on those caught by his men. After a short time the teacher stops the game. All the captives stand around their "King". Each "King" tells the teacher how many "Soldiers" he has caught. Winning "King" is one who has captured the most "Soldiers". Winning "Soldiers" are those who have not been caught.

xvii. *Pirates*

Two-thirds of the class is given a ball to bounce with the hands or dribble with the feet. The rest do not have a ball. On a signal those without a ball ("Pirates") try to take one away from a person who has one. If a player loses the ball, he becomes a pirate.

#### 4. Working With A Partner

Partners cooperate to establish or beat their own record or perform better than the other pairs in the class. The approach is the same as that outlined for

individual activities except that now partners compete against their own record or against that of other pairs in the class. Two-a-side relays may be regarded as games in which one person works with another to perform better than others in the class.

#### Examples

—How many consecutive times can you and your partner hit the badminton bird back and forth, using paddle bats?

—How many times in thirty seconds can you and your partner bounce the ball in the hoop for the other person to catch? What pair has the best score? Repeat, trying to improve your score.

—One throws a ball from behind a line to hit a wall target so that the partner can catch the ball and repeat. Count one point each time the ball is caught after hitting the target. Which pair has the best score?

—Partners face one another about five feet apart in the center of the gym. Pass ball back and forth five times, turn and run away from one another to the sideline and return. Person with ball pat-bounces it as he runs to sideline and back. Repeat. Score one point each time the ball is passed five times. Which pair has the best score?

—Starting at a line, pupil dribbles a ball around a hoop and soccer-passes ball to partner, running to take partner's place. Second person on line traps ball and repeats. Score one point each time ball is dribbled around hoop. Determine best score.

#### 5. One Versus One

One person tries to outwit the other. A number of the partner activities listed on page 34, are suitable.

#### Examples

i. *Partner Tag*

Chase your partner. When you tag him he chases you.

ii. *Beanbag Toss And Tag*

Partners toss a beanbag back and forth and on signal the person with the beanbag runs and his partner tries to tag him.

iii. *Bouncing In A Hoop*

Opponents stand on opposite sides of a hoop. One bounces a ball in the hoop so that it is difficult for his opponent to get it. Other person repeats. Score one point each time opponent misses the ball after you have bounced it in the hoop.

iv. *Quoit Tennis*

Use a rope over skittles or chairs for a net (any obstacle will do). Establish lines for court boundaries. Partners throw quoit back and forth over net so that opponent cannot get it. Score one point each time quoit hits floor within boundaries on opponent's side of the net.

v. *Snatch*

In partners, each standing on his own base line. A beanbag or Indian club or some other light, small object is placed in the center between the two partners. On signal they run out and at-

tempt to snatch the object and get back to their base line without being tagged. Players may not touch the object and then release it. Rotate so that partners are changed frequently.

#### vi. Pirates

Play in two's. One partner has a ball which he takes about the area as the leader says, e.g., "Bounce it." "Toss and catch it." "Take it with your feet." "Volley it.", etc. Partner attempts to steal the ball. There must be no pushing or holding. If he succeeds in knocking the ball away or making his partner catch it, they change.

#### vii. Kick Ball

Soccer type game. One person dribbles and attempts to kick ball between markers against a wall while an opponent defends space. Keep score. Exchange places after certain time limit.

### 6. One Versus Two

Partners cooperating to outwit a single opponent.

#### Examples

#### i. Sides Out

Three stand side by side in a line. On signal the two outside players move forward and try to contact each other before a third person (the one in the middle) can tag one of them.

#### ii. Dodgeball In Threes

Play in a line rather than in a circle with the dodger in the center. If the dodger is hit by a ball thrown by one of the outside players, he changes position with the thrower.

#### Variation:

Leave dodger in the middle and determine who has never been hit (emphasizes dodging) and who have hit the dodger three or more times (emphasizes aiming).

Be specific as to manner of handling ball, i.e., must be bounced, passed or kicked as in soccer.

#### iii. Pig In The Middle

Two play keep-away from a third person who tries to intercept the ball.

#### Variation:

Be specific as to manner of handling the ball, i.e., must be controlled and passed with the feet; must use bounce pass.

#### iv. Guard The Pin

Two students pass a ball or beanbag back and forth and try to knock down a skittle that is being guarded by a third person. Leave the guard on the pin even when it is knocked down. "Who kept the pin from being hit?" (emphasis on guarding). "Who were successful — times?" (emphasis on throwing).

#### v. Making Runs

One batter who may throw, kick, or bat the ball out into the field. Batter then runs to a base about thirty feet away and back. He continues to score runs until one of two fielders recovers the ball and races to touch home base. Players rotate.

### 7. One Versus More Than Two (i.e., three, four, or five)

Three or more cooperating to outwit one. The element of choice is introduced. A judgment must be made and acted upon.

#### Examples

#### i. Triangle Tag

A, B and C join hands in a ring. The fourth player, D, stands outside the ring opposite B. D tries to touch B by moving around the outside of the ring. A and C protect B by dodging to prevent D from reaching her.

#### ii. Fox And Geese

Three players are the "Geese". They form a line, each one placing her hands on the waist of the one in front. Another player, the "Fox", stands facing the "Geese". At the signal, the "Fox" tries to touch the last "Goose" by dodging down each side of the line while the "Geese" protect the last one by dodging. Rotate positions.

#### iii. Tower Ball

Stand a skittle in the middle of a large circle (about five yards in diameter). One player stands in the circle guarding the skittle or tower. The other three or four players stand around the outside of the circle. The outside players try to knock over the skittle by throwing (or kicking) the ball at it. The guard defends the skittle. An outside player may go into the circle to field the ball but must be outside when aiming at the skittle. Throwers should be encouraged to pass to each other until the guard is out of position. The guard should move around the skittle, always trying to be between the skittle and the ball.

### 8. Two Versus Two

Games involving two against two require the players to adjust rapidly to defence from attack. Players on offence must dodge and move into empty spaces in order to free themselves from their opponents. Players on defence must each mark a player until they are able to intercept the ball. They must learn to stay between the ball and the person they are marking.

#### Examples

#### i. Keep-Away, Two-A-Side

In this game two players are competing against two other players. One of the pairs should wear team bands or markers. Players move freely about a designated area. The two with the ball pass it to each other while the other two try to intercept. When they succeed, they pass to one another.

Scoring: Score a point each time a side succeeds in making five consecutive passes, or the two who make the highest number of consecutive passes are the winners.

#### ii. Two-A-Side Soccer, Keep-Away

Played as "Keep-Away, Two-A-Side" except that the ball is passed and intercepted as in soccer.

#### iii. Hoop Ball

Played as "Keep-Away, Two-A-Side" except each team attempts to work the ball toward a goal. Goals may be hoops placed on the floor at either end of the playing area. Pair on offence attempt to work ball so that they can bounce it in opponent's hoop. Pair on defence attempt to

protect their goal and intercept ball so they can attack other goal. Score a point each time team is able to bounce ball in opponent's goal.

Variation:

Limit controlling ball to soccer passes. Score a goal if ball is kicked over hoop.

iv. Skittle In The Middle

Place skittle in center of circle (five or six feet in diameter). Play as "Keep-Away, Two-A-Side" except aim of offence is to knock skittle over while defence tries to keep opposition from scoring. As soon as team intercepts ball they go on offence. Team scoring a point gives ball to other side to start again. Players must stay out of circle.

Variation:

Handle ball as in soccer.

v. Skittle Ball

Play as "Hoop Ball" except that skittles are placed in the center of the hoops and points are scored if the skittle is knocked over.

## 9. Three Versus Two

The introduction of a third player on a side now forces a choice of whom to pass to. The passer must, therefore, be discriminating. He must be able to see in a flash, often before he has received the ball himself, which of his side is moving to the most favourable position so that he can send the ball to meet him when he arrives.

In order to make it easier for the offence, games of two versus three usually involve three players on offence working against two on defence.

### Examples

i. Tower Ball

Play tower ball as outlined above with the two people defending the skittle and three on the circle.

ii. Hit Pin

Place skittle near wall. Two people (wearing team markers) defend the pin against three attackers who pass ball back and forth, attempting to outwit defenders so that they can knock skittle over. Establish a distance from the pin from which the ball must be thrown. When attackers score, ball is taken out to center. Repeat.

iii. Scoring Goals

Two players defend a soccer goal against three attackers. Attackers pass ball, using soccer pass, attempting to outwit defenders and kick ball through the goal. Following score, ball is started at center field.

## 10. Three Versus Three

Games involving three versus three include all the elements involved in two versus two and two versus three. All the games outlined under "Two Versus Two" and "Two Versus Three" may be played using three players on each side.



## VII. DIVISION TWO GAMES

By ensuring maximum participation in activities at the child's level of ability and interest, the teacher can provide enjoyment, satisfaction and success for the participant. It is through enjoyable, successful experiences at this age level that later participation in recreational activities will result.

The teacher should evaluate the class in order to determine the existing skill level of the individuals within the class. This should be done with each new game presented, and will require at least the first lesson of each new unit. It could well be that after the initial evaluation, the games unit will consist mainly of the material as outlined for Division One because the children have not had sufficient exposure in previous grades. In any event, a review of the Division One material will assist the child's progress in the new activity.

In order to account for individual differences, the class must be divided into learning groups. In all activities the teacher will find at least three groups:

1. The children who have never had the opportunity to try the activity and who could be classified as nonparticipants.
2. The children who have had an exposure to the activity and who could be classified as beginners.
3. The children who are skilled participants and who might be classified as advanced players.

Some activities may require more than three learning groups. To accommodate the various levels of skill and ability, the teacher must plan suitable content and activity for each group.

During the course of the unit the teacher should vary the group structure for skill practice and competitive activities. Children should be given opportunities to:

1. Choose the individual or group with whom they would like to practice or compete.
2. Practice and compete with children of similar skills and abilities.
3. Practice and compete with children less skilled or more skilled than themselves.

The games lesson is outlined on Pages 31 and 32 and the teacher should plan suitable activities for the various groups in the class for each of the three parts of the lesson.

1. Introductory Activities
2. Skill Development
3. Final Activity.

The teacher should note that the emphasis in Division Two, in all sections of the lesson, is directly related to the final activity. The activities included in the skill development section of the lesson are frequently those used as final activities in Division One games lessons. The final activity here in Division Two is frequently the same over a series of lessons and may eventually be played for the entire lesson at the end of a unit

when the children have grasped the necessary skills and concepts. Games equipment is used throughout the lesson. Maximum participation is achieved through maximum utilization of equipment and space in all sections of the lesson.

It is important that during the playing of games, the teacher take the opportunity to:

1. Move from group to group, teaching and reinforcing concepts covered in earlier sections of the lesson or unit.
2. Modify the rules of games. Official games rules and equipment are devised for adults and as such should be modified to suit the age, skill level and interests of the children, and the space and equipment available.
3. Use team markers as identification in all competitive situations involving the team concept.

Intramurals, the natural outgrowth of the games program, should provide additional enjoyable participation for the children. Suitable intramural activities have been included for each activity section and are marked with an asterisk.

Excessive time should not be spent on any one activity at the expense of others. Although in all the three grades it may be impossible, because of facility restrictions, to provide a unit in swimming and skating, it is hoped that units in each of these activities may be provided at least once during the time the child is in Division Two.

### A. SOCCER-TYPE ACTIVITIES

#### 1. Introductory Statement

- a. **Description:** Soccer-type games involve using the feet to pass and receive a ball by two or more persons who, when on offence, attack and try to score on the opposition goal, but who, when not in possession, defend their own goal from the opposition attack. Many soccer-type games are excellent intramural activities.
- b. **Class Organization:** The space requirements of this type of game make the outdoor class a necessity unless schools have large gymnasiums. The standard soccer ball is not a requirement and balls of various sizes may be used. Skill development should feature a suitably inflated ball for each child. Soccer goals and pitches should be adjusted to suit the skill and ability of children in this age group; for example, the field size should be reduced, and the goal size increased (if there is no goalkeeper), and decreased (if there is a goalkeeper). Goals and fields may be improvised through the use of hoops, ropes, skittles, traffic cones, high jump standards, etc. Team identification colors should be used so that players can mark opponents and easily spot

teammates for passing. At times pupils should be grouped according to ability in order to make work interesting and challenging.

## 2. Objectives

To review, refine and extend the games skills of Division One relating to projecting, receiving, and retaining a ball with the feet both stationary and on the move, as well as skills involved in marking an opponent and faking and deking. Competitively the children should

develop the ability to change quickly from attack to defence and vice versa. Teachers are referred to the statement on page 26 for desired outcomes of the games program.

## 3. Introductory Activity

Activities usually involve the use of a ball as children practice skills developed in previously taught lessons. Most of the activities are individual or partner in nature, although on occasion work may be done in small groups.

## 4. Skill Development

SKILL	COACHING AND OBSERVATION POINTS	ACTIVITIES
a. Passing: projecting ball to teammate	<ul style="list-style-type: none"> <li>—Strike ball with instep.</li> <li>—Use inside or outside of foot.</li> <li>—Use either foot.</li> <li>—Swing kicking leg back, then forward from hip keeping weight on non-kicking foot.</li> <li>—Keep eye on ball.</li> <li>—If receiver is moving, pass ahead.</li> <li>—Timing of pass is very important.</li> </ul>	<p>Skills of passing, kicking, trapping and dribbling may be practiced at the same time.</p> <ul style="list-style-type: none"> <li>—Using the feet continuously individual passes ball against wall.</li> <li>—Partners pass to one another both stationary and on the move.</li> <li>—Groups of three: X and Y pass ball back and forth between Z's legs. Rotate. Keep score.</li> <li>—Groups of three: move ball up and down field, passing to one another. Change positions and repeat.</li> <li>—Aim at wall targets:               <ul style="list-style-type: none"> <li>i) high kicks — above 9'</li> <li>ii) low kicks — between 1' and 4' from ground.</li> </ul> </li> </ul>
b. Kicking: projecting stationary, rolling, bouncing or dropped ball with the foot 1) Low kick — projecting ball to keep it near ground. 2) High kick — projecting ball well into the air.	<ul style="list-style-type: none"> <li>—Step to meet ball.</li> <li>—Strike ball with instep.</li> <li>—Bend knee on backswing and extend leg as foot comes forward.</li> <li>—Keep weight on non-kicking foot.</li> <li>—Follow through.</li> <li>—Use either foot.</li> <li>—Maintain balance by using the arms.</li> <li>—Place non-kicking foot along side ball for low kick.</li> <li>—Turn toes down so instep does kicking.</li> <li>—Move kicking foot parallel to ground for low kick.</li> <li>—Place non-kicking foot about 12" behind ball for high kick.</li> <li>—Contact lower half of ball to give lift for high kick.</li> </ul>	<ul style="list-style-type: none"> <li>—With partner practice low and high kicks.</li> <li>—Within a given time limit count the number of times ball hits wall targets.</li> <li>—Partners on either side practice kicking ball through target.</li> <li>—Two vs. one: one person guards hoop while two attempt to pass ball over hoop.</li> <li>—Partners pass ball to one another practicing different types of traps.</li> <li>—Pass ball to wall, trap on return.</li> <li>—Individual ball handling, keep ball bouncing up and down by using foot only.</li> <li>—Free formation:               <ul style="list-style-type: none"> <li>Dribble and trap (foot trap) on signal: vary speed, direction size of ball used.</li> </ul> </li> <li>—Dribble left and right around objects (hoops, beanbags, skittles).</li> <li>—Practice reverse:               <ul style="list-style-type: none"> <li>While dribbling stop ball with one foot, pull it back under, and with same foot turn around and continue dribbling.</li> </ul> </li> </ul>

## SKILL

## COACHING AND OBSERVATION POINTS

## ACTIVITIES

- c. Trapping: stopping ball to bring it under control by using  
 i) sole of foot  
 ii) inside or outside of foot  
 or iii) body

- Keep eye on ball.
- Provide wedge for ball to fit into.
- Give with the ball.
- In foot trap keep weight on non-trapping foot
- Use body trap if ball is high.
- Trap ball and dribble or pass immediately.

- d. Dribbling: retaining the ball by controlling it with the feet.

- Keep ball close to feet.
- Use inside and outside of foot to push ball.
- Push ball gently, do not kick.
- For fast dribble, play ball every second step.
- Protect ball by keeping body between ball and opponent.
- Use change of pace: dribble slowly then quickly.
- Try to develop split vision: dribble with eyes and head up in order to be aware of the position of teammates and opponents.

- e. Tackling: taking ball away from an opponent.  
 Note: Only shoulder to shoulder contact is allowed.

- Watch ball while stalking ball carrier.
- Face opponent.
- Bend knees as you go in to tackle.
- Play the ball.
- Follow through.

- f. Heading: projecting ball with head.

- Keep eyes open.
- Watch ball as long as possible.
- Snap head at ball and follow through with whole body.
- Contact ball with hairline.
- Preparatory to heading, bend knees with weight back.
- Raise arms sideways for balance.
- Project ball to teammate.

- In pairs: one dribbles, varying speed and pathway, partner follows marking movements. Change position on signal.

- Partners, file relay formation one dribbles to line and returns passing ball to partner who repeats.

- Partners, file relay formation one dribbles and stops (traps) at designated lines and returns, passes to partner who repeats.

- Soccer Dodgeball in Threes: using soccer pass or kick, A and B attempt to hit C below waist with ball. C is restricted in moving two steps to right or left.

- Kick ball. Establish a home plate between soccer goal posts and a base 40' away. Establish two teams of five a side. Fielding team: pitcher, catcher, three fielders. Pitcher, soccer-passes ball to batter who kicks ball, runs to base and returns to home twice. Fielding team puts batter out by completing four soccer passes, and then kicking goal before runner reaches home for the second time. Rotate after each person on team has batted. If runner is safe, score one run. Keep score.

**Variation.** Batter has two balls and kicks one out to field but soccer dribbles the other around the base and home before fielding team puts him out.

- Pirates: two-thirds of the class have balls and soccer dribble, while the other one-third of class attempt to obtain possession of a ball by tackling.

- In pairs: One with ball, the other attempts to take ball away.

To develop confidence use light weight balls for the following activities:

- Partners: one sitting on ground, partner throws ball for person on ground to head.

- Partners — both in standing position. One throws ball high for partner to head: direct ball forward, to right, to left.

- Four or five in loose circle — Keep ball in air by heading, and record largest number of consecutive hits.

- Practice heading over a volleyball net, goal post, etc.

- Groups of four. Goalkeeper tosses ball to other three who attempt to head through goal.



## SKILL

## COACHING AND OBSERVATION POINTS

## ACTIVITIES

- g. Throw-in: keeping both feet in contact with the ground, the ball is projected with both hands from behind the head.

- Keep both feet in contact with the ground.
- Feet are placed aside and parallel, or one foot is placed ahead of the other.
- Rock weight from ball of foot to toes as ball is thrown.
- Use wrist action on throw.
- Throw into space for teammate to play ball.
- Move on to playing field immediately following the throw.

- h. Offence and Defence 1)  
Offence — maintaining possession of ball in an effort to attack goal.  
2) Defence — attempting to gain possession of ball from opponents, and preventing them from scoring.

- Move into an empty space for a pass.
- Play your position.
- Pass ahead of teammates when they are on the move.
- Select teammate who is in the best position to receive a pass.
- Choose best skill to use in a particular situation.
- Concentrate on the position of the opponent for whom you are responsible for marking.
- When marking, do not get too close to your opponent.
- Fake, deke, change pace to avoid opponent.
- On defence stay between opponent and goal at which he is shooting.
- Change quickly from attack to defence and vice versa.

- Soccer Heading Ball: Four bases laid out as softball diamond. Five players in field, one at bat. Batter has two balls. He kicks one to fielders and dribbles other around outside of bases to cross home plate, at which time he calls "home". Fielders form circle around player who fields ball. They try to see how many consecutive headers are possible before runner calls "home". Rotate positions.

- Using throw-in from designated spot, aim at hoops placed in scatter formation on ground.
- Partners practice throw-in to each other. One throws, the other traps and dribbles.
- Soccer team passing: Two teams of five-a-side play in a designated area. Object is to keep possession of ball by dribbling and passing. Score a point each time team makes four or more passes before ball is intercepted by other team. Ball sent out of bounds gives soccer throw-in to other team. When score is made other team takes possession of ball out-of-bounds and begins play by soccer throw-in to other team.

Development of offence and defence in soccer skills should follow progression as outlined in guide on page 37, section 4 (c).

## 5. Games

### a. Soccer Guard the Pin

- i) 2 vs. 1: Two students soccer-pass a ball back and forth and try to knock down a skittle that is guarded by a third person. Place a hoop or rope around the skittle to serve as a goal crease which the defender may not step inside.
- ii) 2 vs. 2: Play the same as in (i) except that two persons are now on defence. Each person on defence should be responsible for marking one of the persons on offence. Rotate positions.

## b. Soccer Keep-Away

- i) Two-a-side: Players move freely in a designated area. The two with the ball attempt to soccer pass it to each other, while the other two try to gain possession and retain the ball.

Scoring: —Score a point each time a side succeeds in making five consecutive passes.

or —Side which made the highest number of consecutive passes is the winner.

- ii) Three-a-side: Same as (i) above, only three players against three players.

## \*c. Soccer Hoop Ball

Play as "Soccer Keep-Away," except now two- or three-a-side attempt to work a ball toward a goal. Goals may be hoops placed on ground at either end of the playing area. Players on offence attempt to work ball so that they can kick it over the opponent's hoop. Players on defence attempt to protect their goal and gain possession of the ball so that they can attack the other goal. Score one point each time ball crosses hoop.

Variation: Team must complete three passes before shooting on goal.

## \*d. Six-a-Side Soccer

Most of the official rules of soccer may be introduced, but playing field should be smaller than regulation. In six-a-side soccer play with six players on a team rather than regulation number. Team players are goalie, 2 defencemen, and 3 forwards.

## B. VOLLEYBALL TYPE GAMES

### 1. Introductory Statement

- a. Description: Volleyball-type games involve

individuals or teams using the hands to volley a ball over an elevated net or obstacle within the confines of a specific area (court). The objective is to outwit the opponents while keeping the ball from contacting the floor within the defensive area of one's own half of the court.

- b. **Class Organization:** The activity is most suited to indoors but is easily adapted to any indoor or outdoor environment. The official volleyball is not essential since utility or beachballs of various sizes may be used. Skill training requires the use of many balls in order that a high activity ratio may be achieved. Groups should never exceed six in number. Court sizes and net heights should be adjusted to meet the ability level of students involved. Ability groupings are often used to facilitate learning and increase the complexity of the skill challenge. Team identification is not required but an equipment crew should be trained to quickly assemble and remove items of equipment.

### 2. Objectives:

In this game there is an opportunity to review and refine the skills of receiving and projecting a ball with the hands and arms, both stationary and on the move. The skills of receiving and projecting are extended to develop a distinct volley of a ball. In the game, the children should develop the ability to move from attack to defence. Teachers are referred to the statement on page 26 for desired outcomes of the games program.

### 3. Introductory Activity:

These activities usually involve the use of a ball to develop the skills that have been previously taught for this specific game. Individual, partner or small group activities may be chosen.

### 4. Skill Development

#### SKILL

#### COACHING AND OBSERVATION POINTS

#### ACTIVITIES

#### a. Volley

i) Overhand Volley: This is the type of two-handed pass specifically used in volleyball. The volley is used in general play to control services received, to pass, to set-up for spike or smash, to play a long, high ball to the opponent's back court, and to drop the ball softly, just over the net.

- Keep eyes on the ball.
- Move under the ball.
- Play the ball from a position above the waist.
- Palms face the ball.
- Keep the fingers spread.
- Contact the ball with all the fingers.
- Keep the elbows flexed and wide.
- Place weight evenly on both feet, knees flexed.
- Lift with the legs.
- Be ready, be alert.
- Set it up.
- Follow through.
- Use this volley for ninety per cent of pass plays.
- Return to the ready position.

- Individual: each with a ball.
- Volley into the floor using both hands.
  - Bounce—volley—catch
  - Throw—volley—catch
  - Throw—volley—volley
  - Throw against the wall—volley—then catch.
  - Throw—volley back over the head to wall—then catch.
  - In pairs: one ball per pair.
  - One throws—other volleys—first catches.
  - One bounces—other volleys—then volley in turn.
  - One bounces—other volleys—first catches.
  - One throws—then volley in turn.

Keep it up individually or in small groups. How many times? Set a record.

## SKILL

ii) Underhand Volley: This is a defensive skill used when playing a hardy smashed ball that cannot easily be volleyed, or a long shot from the back court, when the player's back is toward the net.

*Two-hand "dig or bump":*

Place the knuckles of one hand in the palm of the other, the thumbs knuckle up and parallel, lying straight on top of the index fingers. Now rotate the thumbs outward so that the fleshy part of the arms and thumbs may play the ball.



*One hand "dig or bump":*

Move either arm out from two-hand bump position, rotate thumb of the bumping hand outward to be sure fleshy part of arm and thumb may play the ball.



b. Serve: The serve is putting the ball into play by the right back serving position. The server, from his place in the serving position, hits the ball with any part of his hand or arm to send the ball up and over the net into his opponent's court.

## COACHING AND OBSERVATION POINTS

- Keep eyes on the ball.
- Play the ball from below the waist.
- Anticipate the ball.
- Play the ball high.
- Strike at and under the ball.
- Use the fleshy part of the arm.
- Use two hands or arms where possible.
- Use one hand or arm in an emergency.
- Use two-hand dig or bump for the majority of underhand volleys.
- Do not interlock the fingers.
- Lift with the legs.
- Hurry to position and wait.
- Return to ready position.

## ACTIVITIES

Individual: ball each.

- Bounce—bump—catch.
- Throw—bump—catch.
- Throw—bump—bump.
- Throw—bump against the wall—then catch.
- Throw against the wall—bump—then catch.
- Bounce against the wall—bump against the wall—volley against the wall—then catch.
- Throw—bump back overhead against the wall—volley against the wall—then catch.
- Keep it up with bumps. How many times?

In pairs: one ball per pair.

- One throws—other bumps—first catches.
- One bounces—other bumps—first catches.
- One throws—other bumps—then bump in turn.
- One bounces—other bumps—then bump in turn.
- One bounces against the wall—other bumps against the wall—then bump against the wall in turn.
- Keep it up by bumps and overhand volley individually or in small groups. How many times? Set a record.

- Face the net.
- Serve from behind the line in the service area.
- Good stance — opposite foot forward to serving hand.

Individual: each with a ball.

- Serve against the wall.
- Serve over a net to the wall.
- Serve over a net into the boundary of a court.



## SKILL

- i. The Underhand Serve: Hold the ball in the fingers and palm of one hand. The other hand, the serving hand, is swung back using a straight arm, then brought forward to strike the ball with an upward and forward motion to send the ball over the net.

- c. Net Recovery: The volleyed or bumped ball that flies into the net may still be in play. A high net ball generally drops straight down. A low net ball may have a slight rebound. An alert player drops into a ready position to recover the net ball that is still in play.

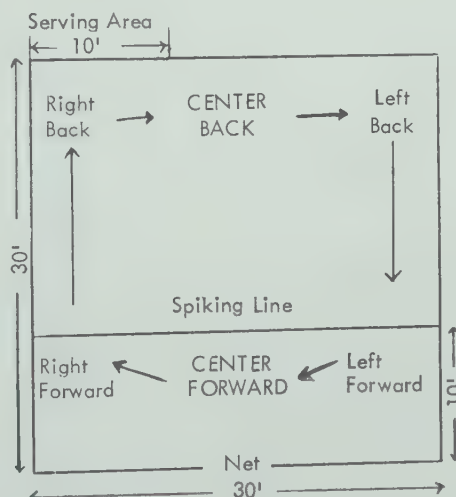
- d. Court Position and Rotation: The participant should become knowledgeable of correct court positions and the names of each position:
  - Left Forward
  - Center Forward
  - Right Forward
  - Left Back
  - Center Back
  - Right Back

## COACHING AND OBSERVATION POINTS

- Eyes on the ball.
  - Keep striking hand closed.
  - Place the thumb along the index finger.
  - Tee the ball on the fingers of the non-striking hand.
  - Keep the tee arm straight, flex at the wrist.
  - Strike the ball with the flat surface of the closed striking hand.
  - Remove tee hand just prior to contact. **NOTE:** International rules forbid serving of the ball from a resting position on the "tee hand".
  - In serving, move the weight from the back to the front foot.
  - Follow through.
  - After the serve move into the field of play.
- NOTE:** Other types of serve are overhand and side arm. The underhand serve is best suited to the elementary school class.

- Keep right or left shoulder to the net.
- Try to set the ball for a third volley.
- Try to play the ball over the net on the third volley.
- Drop low.
- Move quickly.
- Use an overhead or bump pass.
- Watch the centre line.
- Keep out of the net.

- Know your areas.
- Cover your area.



Regulation 1/2 court (Modify by making smaller for elementary school pupils.)

## ACTIVITIES

- i. In pairs: one ball per pair.
  - Serve to a partner. Partner catches and serves to you.
  - Serve over a net to a partner — partner catches and serves.
  - Serve to a partner — partner volleys or bumps — you catch.
  - Serve over a net to partner — partner volleys or bumps — you catch.
- ii. In groups: one ball to a group.
  - Serve to a group—pick an individual in the group—individual catches—rolls ball to server—try five.
  - Serve over a net to a group—Pick a person in the group —person catches—rolls ball to server—try five.
  - Serve to a group—group volleys or bumps to return ball.
  - Serve over a net to a group —group volleys or bumps to return ball.

In Pairs: one ball per pair.  
 Partner throws high into the net—other executes net recovery left shoulder to the net.  
 Partner throws low into the net —other executes net recovery, left shoulder to net.  
 Perform as above placing right shoulder to net.  
 Mix high and low throws—use either right or left shoulder to net.

- In teams (maximum of six) stand on the court in correct court area.
- Rotate clockwise from position to position. Teacher describes court responsibilities.
- Move around your court area.

## SKILL

- e. Offence and Defence: Offence is playing the ball into your opponent's court so as to take the greatest advantage of the team's weaknesses.

Defence is adopting a court position and team's play in order to minimize weaknesses and make it difficult for your opponents to score.

- f. Other Skills: For advanced players, the spike, smash and block are additional skills which may be developed after the above fundamentals are well established.

## COACHING AND OBSERVATION POINTS

- Forwards drop back when receiving the serve.
- Backs move into the court away from the baseline when receiving the serve.
- Server follows your serve by moving into the court.
- Play your position.
- Back up your teammates.
- Return to position.
- Fill in the empty spaces.
- Play the ball to your opponent's weakness — to the corners, to the back row.
- Set up your strong players.
- Serve to the weak spots.
- Be alert and ready to react.

## ACTIVITIES

The development of skills of offence and defence in volleyball is best developed in game situations using small groups.

### 5. Games

Students in Grades Four and Five find that their ability is best suited to games that involve a slow moving, light ball such as a large beachball or ten inch utility ball. The groups should be kept small. The rules should be very simple.

Students in Grade Six may be capable of playing the game with standard equipment but net height and court size must be reduced. The team or group should never exceed six.

- a. **Keep it up:** How many times can you volley the ball?

- 1) one with one
- 2) two with two
- 3) three with three
- 4) introduce a net for (1), (2) and (3).
- 5) team with team (number of players not to exceed six)

- \*b. **Modified Volleyball:** Use less than regulation net height and court size, and add rules as the participants' ability will allow.

### C. BASKETBALL-TYPE ACTIVITIES

#### 1. Introductory Statement:

- a. **Description:** Basketball-type games involve using hands to pass a ball or similar object by a team of two or more persons who, when on offence, attack and try to score on the opposition goal, but who, when not in possession, defend their own goal from the opposition's attack. Many such games are excellent intramural activities.

- b. **Class Organization:** The space requirements of basketball-type games make the outdoor class a necessity unless schools

have large gymnasiums. Standard equipment is not necessary so that balls of various sizes and weights may be used. A basketball, however, may be too heavy for skills to be properly developed. Skill development should feature a suitably inflated ball for each child. Groups should be small to encourage a high activity ratio. Team identification should be worn so that players can mark opponents and easily spot teammates for passing. Ability groups may be necessary to allow students of similar ability to be challenged in their work. Field markings will encourage best results. Other variables may include goals or targets at various heights, different-size goals depending on the ability level of the class.

#### 2. Objectives:

To review, refine, and extend the games skills of Division One. The ability to mark an opponent without contact is extended as are the abilities to stop, start, and change direction, change speed and to fake and deke. The ability to project, receive, and retain a ball with the hands is refined and extended and a child increases his ability to aim at a target while stationary and on the move. Competitively, children should be able to change quickly from attack to defence and vice-versa in 1 vs. 1, 2 vs. 1, 2 vs. 2, 3 vs. 2 and 3 vs. 3 situations. Teachers are referred to statement on page 26 for desired outcome of games program.

#### 3. Introductory Activity:

Activities usually involve the use of a ball to practice skills that have been previously taught. Individual, partner, or small group activities may be chosen.

#### 4. Skill Development:

##### SKILL

##### COACHING AND OBSERVATION POINTS

##### ACTIVITIES

#### a. Dribbling: Retaining a ball by bouncing with the hand.

- Keep the ball close for control when dribbling.
- Push the ball ahead for speed when dribbling.
- Use the fingers to control the ball.
- Protect the ball by keeping the body between the ball and the opponent.
- Push the ball, don't pat it.
- Keep the head and eyes up.
- Use low dribble for control.

—Bounce: Ball each. For suggested activities see page 35, Section 3 a.

—Identification tag with balls: About one-third of the pupils wear hats, bands, etc. They are "it". All dribble a ball. If any one of them is able to tag a person without a hat, then they give up the identification to the new chaser.

—Free And Caught (Tag Game): Ball each, two or more "Taggers" are chosen and identified by a colored marker. The remaining players scatter. The "Taggers" tag as many as possible. Immediately a player is touched, he must stop and dribble on the spot, but may be released and take part in the game again by being touched by a free player. Stop game frequently to check: number dribbling on spot; number who have never been tagged.

—Pirates: Two-thirds of the class are each given a ball to dribble with the hands. The rest do not have a ball. On a signal, those without a ball (pirates), try to take one away from a person who has one. If a person loses the ball, he becomes a pirate.

—**Variation:** In pairs, one dribbles the ball, the other tries to get it without body contact.

—Partner Tag: Persons must each dribble a ball while playing 1 vs. 1 tag.

—Use a ball with many of the footwork and bodywork activities outlined on pages 33 - 35.

—Relays: Dribble relays which encourage speed and/or control may be used. Teams should not exceed four team members.

#### b. Passing and Receiving: Projecting and receiving a ball with the hand or hands.

- When receiving, reach for the ball and bring it to your body.
- Keep your eye on the ball when receiving.
- As you pass, follow through toward your partner or toward the target.
- When passing overhand keep your elbows clear of your body.
- Keep opposite foot forward when passing.
- Pass ahead of your partner when he is moving.
- When passing overhand, push off the inside of the foot.

—Pass and Receive: (Partner Activities)

- i) With one hand
- ii) With two hands
- iii) At different levels
- iv) Stationary or on the move
- v) Use balls of various sizes and shapes
- vi) Practice short passes on the move
- vii) Practice long passes

**NOTE:** All of the above activities develop the underhand, chest and overhand pass.

—Bounce into a space. Move quickly to receive it.

—Relays involving passing and receiving a ball.

—Simple games involving passing and receiving such as "How Many?" or "Keep Away".



## SKILL

- c. Offence: Attacking a goal with a ball or maintaining possession to score points
- d. Defence. Defending one's goal while trying to gain possession of a ball in order to attack. This involves marking an opponent to prevent a score.

## COACHING AND OBSERVATION POINTS

- Move into an empty space to receive a pass.
- Pass into empty spaces.
- Pass ahead of your teammate when he is on the move.
- Pass to the teammate who is in the clear.
- When guarding don't stand too close to your check.
- When on defence, stay between your opponent and the goal at which he is shooting.
- Choose the best skill to use in a particular situation.
- Change quickly from offence to defence when the opposition gets the ball.
- Change quickly from defence to offence when your side has the ball.

## ACTIVITIES

- Development of offence and defence in basketball skills should follow the progression as outlined in the guide on page 37, section 4 c.

### 5. Games

The games outlined in the following sequence start with 2 vs. 1 and all involve attacking and defending a goal.

#### a. Guard the Pin: 2 vs. 1

Two students pass a ball back and forth to try to knock down a skittle that is being guarded by a third person. Leave the guard on the skittle even when it is knocked down. Place a hoop or rope around the skittle to serve as a goal crease which the defender may not step inside.

**Progression:** Play Guard the Pin 2 vs. 2, or 3 vs. 2, or 3 vs. 3.

#### b. Keep-Away — Two-A-Side:

In this game, two players are competing against two other players. Use team markers for identification. Players move freely in a designated area. The two with the ball pass it to each other while the other two try to gain and retain possession for themselves.

#### Scoring:

- i Score a point each time a side succeeds in making five consecutive passes. The team with the most points wins.

OR

- ii The winner can be the side which is able to make the highest number of consecutive passes.

#### Variations:

- i Players may be limited to a given number of steps (e.g., 3 steps) when in possession of the ball. This will put the stress on passing the ball and will encourage the receiver to free himself from the person who is guarding him.
- ii The ball must be dribbled when one moves with it. A person may pivot with it when on the spot.
- iii A team may have to relinquish the ball to the opposition if touched while in possession.

#### \*c. Hoop Ball:

Played as "Keep-Away, Two-A-Side" except each team attempts to work the ball toward a goal. Goals may be hoops placed on the floor at either end of the playing area. Pair on offence attempt to work ball so that they can bounce it in opponent's hoop. Pair on defence attempt to protect their goal and try to gain possession of the ball so they can attack other goal. Score a point each time team is able to bounce ball in opponent's goal.

#### Variations:

- i Teams must complete three passes before shooting on goal.
- ii Limit movement to dribbling while in possession of the ball.
- iii Have two hoops at each end. Sides may score on either opposition hoop.

#### \*d. Skittle Ball:

Play as in "Hoop Ball" except that skittles are placed in the center of the hoops and points are scored if the skittle is knocked over.

#### Variations:

- a) 1, 2, and 3, as in "Hoop Ball".
- b) Make the crease larger to encourage aiming.

#### \*e. Skittle in the Middle:

Place a skittle in the center of a circle (five or six feet in diameter). Play 2 vs. 2 Keep-Away. The aim of the offence is to knock the skittle over while defence tries to keep offence from scoring. As soon as team intercepts ball, they go on offence. Team scoring a point gives ball to other side to start again. Players must stay out of circle.

**Progression:** Play Skittle in the Middle, 3 vs. 2 (three on offence and two on defence).

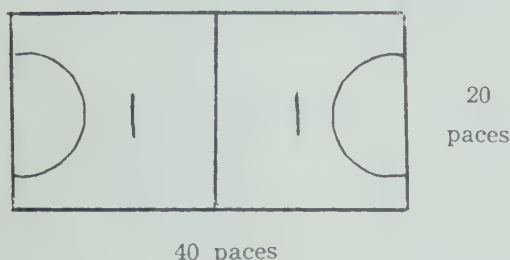
#### f. Hit Pin:

Place skittle near wall. Two people (wearing team markers) defend the pin against three

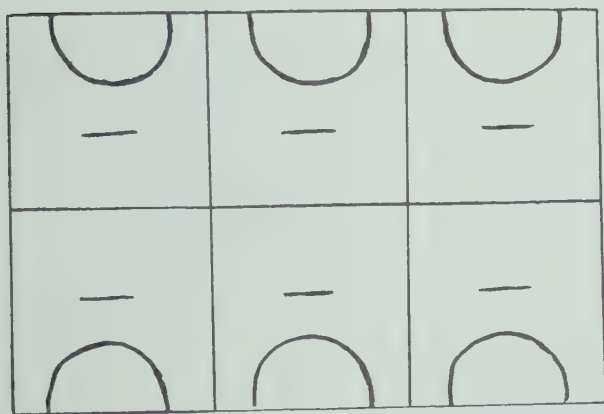
attackers who pass ball back and forth, attempting to outwit defenders so that they can knock skittle over. Establish a distance from the pin from which the ball must be thrown. When attackers score, ball is taken out to center. Repeat.

- \*g. **Bordenball:** Bordenball is a game in which the ball is passed as in basketball. The ball may not be dribbled and limits are placed on the time that one may hold the ball and the number of steps allowed while in control.

#### THE COURT



NOTE: A pace is about 2 1/2 feet.



Courts planned to accommodate complete class.

An area about twenty paces wide and forty paces long makes the best court. A goal crease five to seven yards in radius is marked at each end. Other markings include a center line and a penalty shot mark about seven or eight yards in front of the goal.

**The Goal:** (skittles, chairs, jump standards) 6 feet wide.

**The Players.** A goalkeeper, two or three forwards, two defencemen.

**The Ball:** Utility or volleyball —

**Scoring:** Teams attempt to score from outside the goal crease by throwing the ball through a goal which is defended by the goalkeeper.

**RULES:** The following rules may be introduced as the need arises:

**Violations:** Team "A" takes the ball on the side for a pass-in if team "B"

- i Takes more than three steps with the ball
- ii Holds the ball for more than three seconds (counting stops while steps are taken)
- iii Steps in the team "A" goal crease
- iv Drops the ball while attempting a pass

**Penalties:** A penalty shot is awarded for:

- i Rough play: slashing, tripping, elbowing, pushing, etc.
- ii The defensive team going into their own goal crease.

**Goalie Ball:** The goalie puts the ball into play when the ball goes into or through the goal crease except when a goal is scored.

**Throw-In:** When a ball goes out of bounds it is thrown in by a player whose team did not cause it to go out.

**Gain Possession:**

- i By intercepting a pass. Play continues.
- ii By knocking down a pass. Wait for referee to handle the ball.

**Start of Play:**

- i Commence Game: Possession of ball is determined by:
  - toss of a coin
  - teacher direction
  - first team lined up
- ii After goal scored: Ball is awarded at center field to team scored against.

#### D. RACQUET-TYPE GAMES WITH PADDLE BATS

##### 1. Introductory Statement:

These games make use of the paddle bat and badminton bird or small ball. The bat creates an additional challenge for the children by becoming an extension of the hand and arm. Regulation equipment and floor markings are not essential, and it should be noted that all the suggested activities may be taught using the hand instead of the bat should paddle bats be in short supply. Activities in this unit may be conducted equally well inside or outdoors. Teachers should be cognizant of grouping procedures, and are referred to the introductory statement on page 43.

##### 2. Objectives:

To project, retain, and receive a badminton bird or small ball with a paddle bat, both stationary and on the move. Teachers are referred to statement on page 26 for desired outcomes of games program.

##### 3. Introductory Activities:

Activities usually involve the use of equipment to practice skills that have been previously taught. Individual or partner activities may be chosen.

#### 4. Skill Development

SKILL	COACHING AND OBSERVATION POINTS	ACTIVITIES
<p>a. <b>Forehand Grip:</b> Thumb and index finger form a "V" over middle of the handle.</p>	<p>—Keep fingers spread well. —Point the thumb a little forward.</p>	<p><b>To Develop a Grip:</b></p> <ol style="list-style-type: none"> <li>Shake hands with a partner. Shake hands with the racquet so that the racquet head is straight up and down.</li> <li>Place the palm against the racquet face. Draw the hand back to the butt of the handle.</li> </ol>
<p>b. <b>Receiving Position:</b> Ready position: (feet astride, weight evenly distributed, knees and hips slightly flexed)</p>	<p>—Return to face the net after each shot. —Keep your eyes on the bird or ball. —Be alert. —Hurry to receiving position and wait.</p>	<p><b>To Develop Receiving:</b></p> <ol style="list-style-type: none"> <li>In pairs, take a receiving position facing your partner.</li> <li>Rally a ball or bird while concentrating on returning to a good receiving position after each shot is played.</li> </ol>
<p>c. <b>Volley:</b> Keeping a ball or bird in the air individually or in pairs.</p>	<p>—Keep your eyes on the bird or ball. —Move your feet quickly so you can be in good stroking position. —Swing the bat back in a preparatory action to the stroke. —Transfer the weight from the rear foot to the front foot. —Practice game strategy by sending bird or ball high, low, to one side or the other to take advantage of your opponent's weakness, and to move him out of position.</p>	<p><b>To Develop Volley, Backhand and Forehand Stroke</b></p> <ol style="list-style-type: none"> <li>Use a paddle bat to keep the bird or ball in the air.</li> <li>Sometimes use one side of the bat and sometimes use the other.</li> <li>Send the bird or ball to different levels, high ones, medium ones, low ones.</li> <li>Contact the bird or ball in front, beside, or behind you.</li> <li>Variations: try activities i) to iv) above with the other hand.</li> <li>Use the bat to project the ball sometimes up and sometimes down.</li> <li>In pairs, throw a ball to a partner who lets it bounce before returning it with a paddle bat. —use forehand stroke only to return the ball. —use backhand strokes only to return the ball.</li> <li>In pairs, keep the bird or ball in the air. Alternate hits.</li> <li>In pairs, volley a bird or ball back and forth over an obstacle such as a net, bench, hoop, cane or rope on skittles.</li> <li>Use the bat to send the ball repeatedly against a wall, individually or in pairs.</li> <li>In pairs, send the ball to a partner who lets it bounce once and then returns it.</li> <li>In pairs, project a ball back and forth over an obstacle. Let the ball bounce once before it is returned.</li> <li>In pairs, project a ball over an obstacle. Sometimes let it bounce and sometimes play it before it bounces.</li> <li>In pairs, volley a bird or ball using a specific stroke: forehand or backhand.</li> </ol>
<p>d. <b>Forehand Stroke:</b> Opposite shoulder to the hand holding the bat faces the net.</p>	<p>—Follow through to face the bird or ball as you complete the stroke. —Step out of the way of a bird or ball that is directly in front of you when playing a forehand stroke.</p>	
<p>e. <b>Backhand Stroke:</b> Shoulder of the hand holding the bat faces the net.</p>	<p>—Follow through to face the bird or ball as you complete the stroke. —Step out of the way of a bird or ball that is directly in front of you when playing a forehand or backhand stroke.</p>	
<p><b>NOTE:</b> In all skills the teacher should make use of students to demonstrate good form.</p>		



## 5. Games

### a. Keep it Up

Count the best number of consecutive times you and your partner can rally the bird or ball successfully before the teacher gives the signal to stop.

### b. One With One Donkey

Play a bird or ball back and forth with a partner. Each time the bird or ball is not returned successfully count a "D" against yourselves, the next miss count an "O", the next miss an "N", etc. until D, O, N, K, E, Y is spelled out.

### c. One vs. One Donkey

Play a ball or a bird back and forth with a partner as in b above. This time count one letter on yourself if you fail to return the bird or ball.

### d. Two With Two Donkey

Partners play with another pair as in "b" above.

### e. Two vs. Two Donkey

Partners play against another pair as in "c" above.

### \*f. Variation

Games outlined in b, c, d, and e above may be made more challenging by:

- i. limiting size of playing area and/or
- ii. playing over an obstacle such as line, rope, skittles, chairs, bench, etc.

## E. FASTBALL-TYPE ACTIVITIES

### 1. Introductory Statement:

- a. **Description:** Fastball-type games involve projecting and receiving a ball with the hands, aiming at targets, and receiving and projecting a ball with a bat.
- b. **Class Organization:** Fastball itself is not a suitable activity for elementary school physical education classes because of its static nature, large team size, complex rules and skills. The static nature and large team size does not

provide enough physical activity for children in this age group. The complex rules and skills required in batting, fielding, throwing and catching are much too advanced for the average Division Two child.

Skill development requires a ball for every two pupils and at least a bat for every three pupils. A softer ball should be used for beginning throwing, catching and batting practice. Pupils may use a glove. Groups should be kept small to encourage a high activity ratio. All of the pupils should be given the opportunity to develop all of the skills involved in the game, avoiding any tendency for specialization. Pupils for this activity should be grouped according to ability with variations in distances (i.e., between bases, between pitcher's mound and home plate, etc.) and rules adjusted to suit the ability of the participants.

The introduction of the bat brings an added element of risk. Teachers are referred to section on safety — page 14.

### 2. Objectives:

To develop the skills of receiving and projecting a ball with the hands, receiving and projecting a ball with a bat, aiming at stationary targets, and speed in running. Teachers are referred to the statement on page 26 for desired outcomes of games program.

### 3. Introductory Activities:

The introductory activities in early lessons of the unit would fall into the following categories:

- a. Footwork and bodywork skills which involve quick stops and starts, sudden changes in direction (see pp 33 — 35).
- b. Speed run over short and longer distances. The introductory activities later in the unit would involve many of the skills developed in the skill development section of previous lessons, i.e.,
  - Throwing and catching.
  - Retrieving ground balls.
  - Pepper batting.
  - Base running.

## 4. Skill Development

### SKILL

- a. **Throwing overhand:**  
The ball is projected by whipping the throwing hand forward from a position over and behind the throwing shoulder, giving impetus by a shift of weight and follow-through.

### COACHING AND OBSERVATION POINTS

- Grip ball with thumb and fingers.
- Keep eye on the target.
- Principle of opposition: put forward opposite foot to throwing arm.
- Transfer weight from rear foot to front foot.
- Let elbow lead the throw.
- Get wrist action in the throw: avoid stiff wrist and arm throws.
- Follow through.
- Push off the side of feet.
- Lead with hip and shoulder.
- Balance with opposite arm.

### ACTIVITIES

- Activities to develop throwing and catching may be combined.
- Throw and catch in twos
    - at short range
    - at increased distance and speed
    - throw: high, low, to the right, to the left, to make catcher move to get the ball.
  - Stretch and catch — in two's — keeping one foot anchored to an imaginary base (hoop) stretch as far forward or sideways as possible to catch ball.
  - Fielder's drill — in two's throw for distance, retriever letting ball bounce once before receiving it.

## SKILL

## COACHING AND OBSERVATION POINTS

## ACTIVITIES

### b. Catching:

Receiving with the hands a ball in flight or a ball rolling or bouncing along the ground.

- Move body to get in line with ball.
- Keep eye on ball until it is in your hands.
- Make hands give with the catch.
- Point fingers up if above waist level.
- Point fingers down if below waist level.
- Transfer ball to throwing hand after the catch.
- Receive forehanded or backhanded.
- Little finger is down when receiving forehanded.
- Little finger is up, the hand reaching across the body when receiving backhanded.
- If catching behind bat:
  - i) Stay close to batter.
  - ii) Place left foot flat on ground ahead of right foot in semi-crouch position for right handed batter.
  - iii) Make target for pitcher.
- Charge all grounders.
- Field grounders as close as possible to ground.

- Fly ball drill — throw ball high in the air for partner to run and catch, returning it as rapidly as possible to the thrower. Rotate positions.
- In-fielder's throwing drill — All in-field positions except pitcher. Catcher throws the ball to the short-stop, who throws to first, first throws to second, second throws to third, third throws to catcher. Try to do this as quickly as possible. Rotate positions.
- Toss up — A player from one side throws the ball high in the air. Someone from the other team must catch it. If ball touches ground, score one point for team that threw it. Teams throw ball back and forth.

**Variation:** Thrower names person on other team who must catch the ball.

- Fielding grounders — in two's, one ball per couple. Throw grounders to each other. Work on getting in line with the ball and quick release.
- Throw-out drill — Groups of three:



X1 throws grounder to X2 who fields the ball quickly and makes throw to X3. X3 throws grounder to X1, who fields it and throws to X2, etc.

- Around the horn — all in-field positions except pitcher
  - i) throw ball around the horn: catcher to shortstop, to first, to second, to third, to catcher
  - ii) catcher now throws to each infielder who must throw directly to catcher
  - iii) catcher then throws to each infielder on the ground who fields it, throws it to first, who throws it home.

Each player keeps own score: score one point against yourself for a fumble or wild throw. Rotate positions after entire sequence.

- Grounder catching — two teams three a side. Goal lines and center line are marked as in diagram. Distance between goal lines varies with ability (suggested maximum 60').

## SKILL

## COACHING AND OBSERVATION POINTS

## ACTIVITIES

Goal line	Center line	Goal line
X		O
X		O
X		O

Grounders, which must bounce at least once before crossing the mid-field line, are thrown by one team to the other. One point is scored for each grounder that crosses an opponent's goal line. Each player must stay in his own half of the field.

500 Fielding Practice:  
Groups of five: batter, catcher, pitcher, two fielders. Four or five balls per group. Balls are returned to pitcher after being fielded. First person to score 500 becomes batter. Score: 100 for catching fly ball, 50 for fielding grounder, 75 for fielding grounder on first bounce. Former batter becomes catcher, catcher becomes pitcher, pitcher becomes fielder.

c. Base Running:  
Runner progresses around diamond, touching bases located at four corners of diamond.

- Get maximum acceleration when leaving a base by using short, digging steps.
- When running the base path, always touch the inside corner of base with your inside foot so that you can lean inward, turn quickly.
- Swing out slightly from base path when approaching the base so that turn is not at right angles and you can lean in on the pivot.
- Do not cut the bases at right angles.

- Base cutting drill: pupils pick an imaginary base. Run to base and make the turn as if to continue on to next base.
- Getting away from base quickly: have pupils touch an imaginary base with left foot, and on signal take off as quickly as possible.
- Base runner pick-off drill: pupils face the instructor with knees bent so that body weight is low, feet shoulder width apart, arms hanging loosely. If the instructor points to pupils' right, they must take off as if to steal second base. If the instructor points to their left they must quickly dive back as if returning to first base.
- Speed base running: time pupil making a complete circle of the base path. Try to better score on each attempt.
- Pursuit Relay: one pupil stands on each base (diamonds may be improvised). When signal is given, all four take off attempting to catch the person in front of them, and not get caught from behind. As soon as someone is caught, everyone goes back to his base and starts over again.



## SKILL

- d. Batting: A bat is used to project a ball thrown underhand.

## COACHING AND OBSERVATION POINTS

- Drop bat on ground. Don't throw bat.
- Stay well away from the batter.
- Small pupils should use light weight bats.

### Grip

- hold the bat with trademark up
- keep hands together
- do not allow cross-handed grip
- grip should be firm but not squeezing tight
- choke up the bat if necessary
- cock the wrist.

### Stance

- do not crowd the plate or get too far away from it. When arms are extended over the plate, the end of the bat should just reach past the outside edge of the plate.
- feet should be about shoulder width apart
- the batter faces the plate
- the left or right shoulder points to the pitcher
- the hands and elbows should be held out from the body, the hands nearly opposite the back shoulder
- bat should not rest on shoulder

### Swing

- transfer weight from back foot to front foot slightly before the swing.
- do not swing with stiff wrists and arms
- keep bat horizontal during swing

- e. Pitching (underhand throwing) Starting from a stationary position with both feet in contact with pitcher's plate the pitcher must come to a full stop (at least one second and not more than 20 sec.) facing the batter with both shoulders in line with first and third base and the ball held in both hands in front of the body. One hand is removed from the ball as it is projected, with an underhand motion forward past the straight line of the body, keeping the throwing hand below hip level and the wrist not further from the body than the elbow, at a target which is over the plate and between the knee and shoulder height of the batter.

- Start with feet together.
- Ball is held between fingers and thumb.
- Arm swings backward and forward from shoulder, keeping arm close to body.
- Take one step only forward on the opposite foot to the throwing arm as ball is delivered.
- Shift weight to front foot so that whole body moves in the direction of the throw for the follow through.
- Keep eye on target.
- Attempt to have ball pass over the plate between knees and shoulders of batter.
- Receiver makes target for pitcher.

## ACTIVITIES

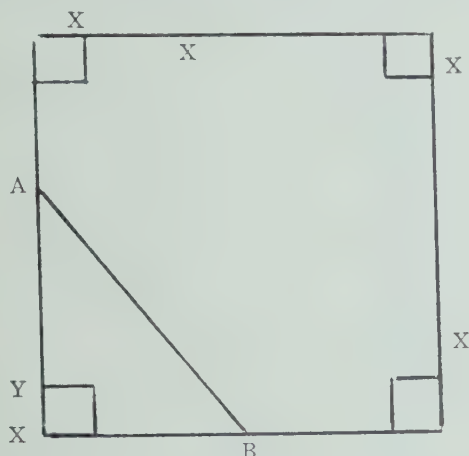
- Individual bat swinging: Work in pairs, while one person swings the other watches and points out general mistakes.
- Pepper: groups of five, one ball, one batter, four fielders. Fielders stand in a semicircle ten to fifteen feet away from the batter. They throw the ball easily to the batter who bunts the ball back to them.
- Batting practice: groups of five, batter, pitcher, catcher and two fielders. Four or five balls per group. Balls are returned to pitcher after being struck by batter. Rotate after five hits.
- Three of four to a group: One person, batter, throws the ball up and hits it to the other players, fielders. Ball is returned to batter. Rotate after five hits.
- Bat balls from batting tees, if available.

- In pairs practice throwing underhand to one another.
- Throw underhand at target marked on wall (3' to 5' from floor).
- Groups of three — pitcher, catcher and third person holding target (hoop for pitcher to aim through). Throw underhand and through hoop.
- In pairs throwing underhand to knock down skittle.

## 5. Games

Included in the skill development section are some activities which might be regarded as "the game" in early lessons of the unit. One of the following games may be selected and should form the final activity over a series of lessons.

- a. **Throw-Around** — All in-field positions except pitcher. One runner. The object is for the runner to get all the way around the base path before the ball can be thrown around the Horn (catcher, to shortstop, to first, to second, to third, to home). If runner makes it safely he goes again. When he is put out, all players rotate positions.
- b. **Throwdown Fastball** — The skills involved in this game are fielding grounders, infield throwing, and base running. Two teams, five-a-side. Use a diamond suited to ability of player, with a diagonal line (AB) drawn between first and third about 12' to 15' out from home plate. Fielding team takes all infield positions except pitcher. The runner has ball at home plate. He throws the ball towards the infield making it bounce at least once before crossing line AB. The runner must then run around the bases before the fielding team can throw ball via first, second, third to home. Runner scores if he beats the ball home and is out if the ball reaches home before him. Teams rotate after three outs.



### c. Scrub —

- (i) Two-up runners run to first and back. All fielding positions as per regulation fastball. Two players up. All fastball rules apply except runners run to first and back to home. Players keep own score making a run each time they return home safely from first. Players rotate one position each time runner is put out (rotate: field to shortstop to first, second, third, pitcher, catcher, batter to field).
- (ii) Three-up runners run around bases. Same as "two-up" except three people are at bat and runners must circle bases to score. If no runner is home to bat, runner on third is out. Players keep own score. Rotate one position each time player is put out.

- d. **Fastball — Twenty-one** — All the skills of fastball are involved. Two teams, nine-a-side. Game is played on fastball diamond. In this game points are scored by the batting team

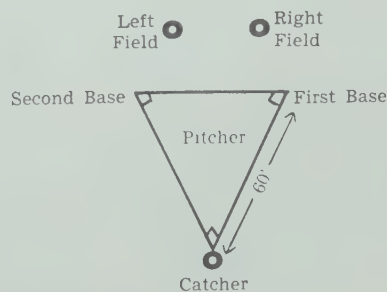
according to the number of bases advanced safely on hits. Each player on a side has one turn at bat in each inning, the side is retired when this is accomplished. The team score is kept with the first team reaching 21 points being declared winner. Players attempting to advance an additional base who are tagged out receive no points for their team. All other fastball rules apply.

- \*e. **Two-Pitch Fastball** — All the skills of regulation fastball except pitching and bunting are involved. Game is played on fastball diamond with two teams of eight-a-side. The pitcher is a member of the batting team and tosses the ball so that the batter can hit it. If the batter does not get a fair hit in two pitches he is out. When three players are out the side is retired. The batting team may change pitchers at any time. Since the pitcher is a member of the batting team, bunting is not allowed and base runners can only advance on a hit ball. (Stealing bases is not allowed.) With the exception of the above, all fastball rules apply.

- \*f. **One-Pitch Fastball** — This is similar to "two-pitch fastball". Two teams of eight-a-side. The batting team supplies the pitcher who is allowed to pitch only once to each of the players on his team. He attempts to throw the ball so that the batter will be able to hit it. If the pitch is a passed ball, a strike, or a foul ball, the batter is out. The pitcher may not field any hit since he is primarily concerned with helping his teammate to hit and score. When it is the pitcher's turn to bat, another member of his team pitches the ball to him as above. A side is "retired" when all players on a team have come to bat once. The game is decided on the total number of runs scored by each team as in regulation Fastball.

- \*g. **Six-Man Fastball** — Two teams of six a side. Three bases are laid out in the form of an equilateral triangle and are placed 60 feet apart. The fielding positions are pitcher, catcher, first and second baseman, right fielder and left fielder. Two strikes put the batter out, three balls give the batter a walk, and four outs retire the side. Since the hitting angle is 60° there tend to be many fouls. Speed up the game by counting a foul as half a strike, and a miss as a whole strike. Any combination of half and whole strikes that adds to two or more puts the batter out. All other rules of fastball apply.

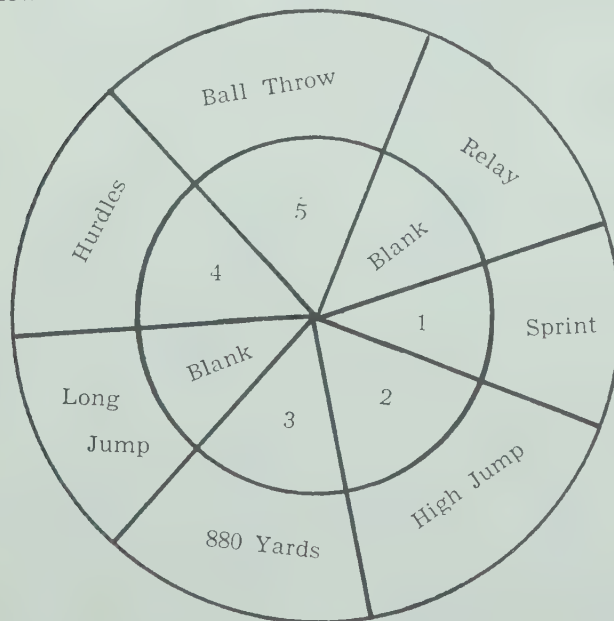
**Variation** — Rotate positions of the players in the field after each batter has a turn at bat. Order of rotation — pitcher, first base, right field, left field, second base, catcher, and back to pitcher.



## F. TRACK AND FIELD ACTIVITIES

### 1. Introductory Statement

- a. **Description** — Running and jumping form an integral part of many games, gymnastics, and dance lessons. In games lessons, throwing activities are frequently included. Children, therefore, throughout the course of their physical education program should have had many opportunities to engage in these activities. Running and jumping and throwing, however, may develop into specific track and field events and at the Division Two level, one unit per year should be devoted to the development of skill in such activities.
- b. **Class Organization** — It should be noted that specialization in one event should be avoided and no emphasis should be placed on the development of champions or the breaking of records. All the children should be provided with opportunities to engage in all the events recommended for this age group. The children should regard the different events as self-testing activities with each child attempting to better his own performance. Lessons in the track and field unit will not follow the general format of the typical games lesson. One method of class organization for work in this unit is to divide the class into five or six children to a squad. Squad leaders who assume responsibility for the work of their squad as per instructions from the teacher should be appointed. Page 6, section F4 of the curriculum guide makes suggestions as to possible ways of selecting squads. Throughout the course of any lesson squads should be rotated from event to event so that on any given day the children may have participated in from three to five events. The clock rotation chart described on page 16 may be a useful teaching aid to insure that all of the children participate equally in all the events. In the illustration of the clock rotation chart shown below it should be noted that running activities



CLOCK ROTATION CHART

are interspersed where possible with other events and that at any given time some events may not have participants.

Some specific training techniques may be introduced as children of this age are capable of appreciating reasons for developing good performance. Squads must be kept small in number in order that all children are given opportunities to practice and receive coaching in all the events. At no time should there be more than six children at an event waiting their turns. Throughout the course of the unit the teacher should have given coaching in all the events. The teacher, at certain times, may instruct the class as a whole but at other times he will direct his coaching to a particular event with squads rotating to this event.

A culmination, to work in this unit, may take the form of a class tabloid track meet or a tabloid meet involving all the Division Two classes in a school. Activities in the tabloid meet need not be restricted to track and field events but may include other types of activities as well. Teachers are referred to page 77, for particulars regarding tabloid meets.

### c. Facilities and Equipment

- In order to encourage better performance and to prevent accidents the use of the foam rubber landing pit (8' x 4' x 2') is recommended for the high jump.
- Long jump pits should be 8' x 18' in size. The take-off board should be placed close enough to the pit so that even the poor performers have no problems reaching the pit, (3' distant). The use of a wider take-off board (2' by 15" by 4") for children in this age group might develop better broad jumpers.
- In races children should be trained to react to a sound rather than a command. In place of the "gun" to start a race two boards might be clapped together.
- Children should be taught to run in lanes, therefore, lane markings for the dash and relay are important.
- Children should be trained to run through the finish line at top speed, therefore a finish line should be marked with knitting wool. In selecting wool for the finish line avoid use of nylon wool which will cut rather than break.
- Hurdles for this age group should not be higher than 2 1/2'. Skittles with canes or ropes balanced across may be used.

### d. Events

The following track and field events may be included in a unit for children in this age group.

- Sprint (50 yards to 100 yards)
- 880 yard distance run-walk
- 240 yard relay
- High jump
- Long jump
- Hurdles
- Softball distance throw

### 2. Objectives

To improve and perform with a specific objective in mind and within specific limiting rules and regulations the activities of running, jumping and throwing.



### 3. Skill Development

#### SKILL

- a. Sprint (distance may vary anywhere between 50 and 100 yards) — children cover set distance running as rapidly as possible.

#### COACHING AND OBSERVATION POINTS

Start — there are several legal methods of starting. The one described here is most common:

(i) "On your mark" — in start position the back leg is usually the foot with which you naturally kick a ball.

—place knee of rear leg even with instep of the forward foot.

—place thumbs and fingers behind and parallel to the starting line so that a "V" is formed between the thumb and index finger with the thumbs pointing towards one another.

(ii) "Set" — take body weight on thumb, fingers and front foot

—extend back leg

—maintain pressure on ball of foot.

(iii) "Go" (should be a sound rather than command)

—take first step with rear foot

—keep low for first few digging steps.

Run — gradually straighten out as you move down the track

—run in a straight line on balls of feet keeping toes pointing straight ahead

—lift knees smoothly with legs striking forward. Emphasize "covering the ground"

—swing arms easily straight forward and back — elbows bent half way

—swing hands from shoulder to hip pocket

—keep eyes ahead.

—keep to your lane.

Finish — run through finish line at top speed

—run to a point beyond the finish line.

—keep to your lane

—gradually slow to a stop.

- b. Distance run:

children complete 880 yards through a combination of walking, jogging and running.

—Run relaxed

—Pace yourself so that you do not burn yourself out easily in the distance

—Use a relaxed short arm swing sternum to side.

—If you become overly tired during the run, walk prior to breaking back into a jog

—Try a sprint finish

—Keep moving (walking) on completing the distance, until breathing and pulse rate returns to normal.

—Distance should be covered no more than once in a period.

—Distance should be completed no more than once a day.

#### ACTIVITIES

Class instructed as a group—

—partners: one practices sprint start position, the other checks. Rotate

—practice sprint starts, rotating squads to starting line.

—squads in rotation sprint distance. Repeat.

Individual squad practice.

—practice sprint starts under direction of squad leader.

—squad sprints distance and walk back to starting line. Repeat.

—squad leader times each runner. Record score.

Class may practice as a group or in squads.

—Train gradually, starting with a shorter distance (440 yds.) and gradually increasing the distance.

—Train via scout's pace, i.e., jog 40 steps, walk 20 steps. Repeat over distance. Gradually increase number of jog steps and decrease walking steps.

—Time runners by calling time expired as children approach and cross finish line. Each runner records own score and attempts to improve time on future repetitions.

## SKILL

- c. 240-Yard Relay: four runners each run in turn 60 yards passing baton (may be broom stick approximately 11" to 12" in length) from one to another within a passing zone 22 yards in length (11 yards before and 11 yards after 60-yard point)

- d. High Jump: the jumper must take off from one foot and project the body over the bar.

## COACHING AND OBSERVATION POINTS

—The Pass: "The blind pass" is the most common. In this type of pass the responsibility rests with the incoming runner as the outgoing runner looks straight ahead after taking off. There are two common types of the blind pass:

(i) Inverted "V": outgoing runner stretches his right arm backwards with elbow up and palm facing back as he takes off. Form a target "inverted V" with thumb and index finger. Incoming runner thrusts baton into this "V".

(ii) Hip position. Outgoing runner curls fingers of right hand so that they are touching his hip. The palm of his hand is cupped facing upward and his elbow pointing out to his right thus giving a steady target for the incoming runner

—select type of pass (inverted V or hip position)

—keep in lane before and after pass

—receive baton within passing lane

—receive with right hand, pass with the left

—transfer baton to left hand as soon as you receive it so as not to break stride in the middle of your race

—hold baton at end to leave as much as possible for receiver to grasp

—outgoing runner should be on move when receiving pass

—if baton is dropped, pick it up quickly and continue

—stay in your lane.

—Determine take-off foot (generally opposite foot to writing hand)

—There are basically two styles of jumps.

(i) Scissors:

—jumpers using left foot for take-off approach from right side of bar while those using right foot take-off approach from left side

—jumper approaches bar using 4 to 10 moderate springing steps.

—approach bar at 30° angle; take-off point is approximately arm's length from the bar

—take-off or jumping foot should be farthest from bar with lead foot nearest bar

—lead foot swings vigorously up and over the bar followed by the jumping leg.

## ACTIVITIES

Class may practice as a group or in squads.

—Walk through shorter distances practicing holding, transferring, and passing baton correctly.

—gradually increase distance and speed.

—Practice baton passing over required distance by having runners change positions; i.e., starter becomes second, then third, then fourth runner; second runner moves to third, fourth then first runner, etc.

—Time relay attempting to improve time on future repetitions.

—Take-off foot may be determined by:

(i) jumping over lines on floor

(ii) jumping over the bar placed 12" to 16" in height, head on, noting take-off foot.

—Practice correct form over low obstacles

i lines on floor

ii skipping rope stretched out on floor

iii cardboard boxes

iv cane held lightly by partner

v bar one foot or lower to ground.

—Work at low height jumping into pit. (Use 1/4" elastic, which gives if hit and can be easily moved up and down, tied to poles.)

## SKILL

## COACHING AND OBSERVATION POINTS

## ACTIVITIES

### e. Long Jump:

Jumper runs at top speed, taking off on one foot from a take-off board, and attempting to cover as much distance in the air as possible before two-foot landing in the pit.

### f. Hurdles: Running over obstacles placed at a given height and distance.

- work to keep legs straight over the bar
- lift with the arms
- kick high with take-off foot
- clear bar in upright position landing on the lead foot.
- (ii) Roll type jumps
- western roll is most common and it is recommended that it be taught before other types of roll jumps
- approach bar from opposite side from that used in scissors.
- take-off foot is the same as in scissors but is now nearest the bar
- approach bar at 45° angle
- place take-off foot on ground along line of run with a rocker action in which heel strikes ground slightly before the ball of the foot
- swing lead leg forward and upward, keeping leg straight
- lift opposite arm to lead leg forward and upward (synchronize with leg lift)
- tuck take-off leg underneath lead leg and bar
- take off side of body is to the bar
- lead leg and opposite shoulder is first part of body to reach other side of bar
- once body is across the bar kick backward and upward with the lead leg to turn face toward pit.
- make three-point landing in pit with take-off foot and both hands.
- hands and arms are wide and forward.

- Determine take-off foot (same as for high jump).
- Run at maximum speed
- Look up, lifting knees, chest and head to get maximum height on jump.
- Bring body forward and extend arms in front so you land moving forward.
- “Run fast, jump high”.

- Develop form over one hurdle before adding additional hurdles.
- Swing lead leg (straight) vigorously upward.
- Raise rear knee sideways and outwards over the hurdle.

- Concentrate on form.
- Go for maximum height once a week. Record height. Try to improve score.
- Develop Western Roll
  - (i) Bar 3" to 4" from ground. Approach at 45° angle. Walk up to bar, hop over it to land on same foot as take-off.
  - (ii) Raise bar gradually. At two-foot level concentrate on three-point landing.
  - (iii) Keep bar low. Concentrate on form.
  - (iv) When form is mastered go for maximum height.
- If Western Roll is mastered try other types of roll jumps.

- Practice: fast approach, one foot take-off, two-foot landing. (Don't worry about hitting take-off board until fast run and high jump has been mastered.)
- Get height on jump by jumping over rope balanced on two skittles placed at edge of pit.
- Practice run and hitting take-off board with proper foot. (Mark point at which individual's run starts.)
- Measure and record best jump. Try to improve from day to day.

- Practice good form over one hurdle.
- Practice running over low obstacles (lines on floor, ropes stretched on floor, etc.). Land on one foot and go on running.



**SKILL****COACHING AND OBSERVATION POINTS****ACTIVITIES**

- g. Softball Throw for Distance:  
A softball throw for distance may be included as an additional event which may provide a change of pace from the pressure of running events.
- Lean forward over the hurdle thrusting arm opposite to lead leg forward.  
—Cut lead leg down fast.  
—Sprint between hurdles.  
—Strive to use the same number of steps between hurdles (3, 5 or 7)  
—Hurdle distance may vary with the individual.
- See fastball-type activities for coaching and observation points.
- Same as above only raise height of obstacle (canes on skittles, low bar on high jump standard.)  
NOTE: Obstacle must not be fixed (e.g., bench) but must give if hit.  
—When good form is established add additional hurdles at fixed distances.  
—Practice running hurdle course.  
—Record best time. Try to improve score.  
—With a partner practice throwing overhand back and forth.  
—Gradually increase throwing distance.  
—Throw for distance from stationary position.  
—Throw following a three-step run.  
—Take five throws. Measure best throw.  
—Establish line behind which ball must be released.

**G. ICE-SKATING and HOCKEY-TYPE GAMES****1. Introductory Statement**

- a. **Description:** Footwork and bodywork skills are complicated by the addition of skates. Balance becomes much more difficult, and the shifting of body weight to stop, start, and change direction becomes all important. The perception of space in which to move and in which others are moving, must be adjusted to differences in speed as well as differences in stopping time and ability to change direction.

The skills of projecting (passing, shooting), receiving, and retaining (carrying) are made more difficult when a stick as an extension of the arms, and a puck are added.

**b. Class Organization:**

- (i) Skates should be sharp, fit well, and be in good condition in order to give the skater as much support as possible.
- (ii) Everyone should be required to wear a helmet with strap done up while on the ice.
- (iii) The boards or walls must not be used as a finish line or base line in games or relays.
- (iv) Skaters can be grouped in three groups — beginners in the center area, boys with some skill at one end and girls with some skill at the other. Work across the ice.

If blue lines are not marked on the ice, markers such as traffic cones or skittles may be used to divide the rink into sections.

- (v) The skills involving use of sticks and pucks may not be possible, due perhaps to facilities, or the skill level of the children may not warrant such lessons. It should be noted that regulation equipment (e.g., sticks and pucks) is not necessary; sponge rubber pucks, small balls, etc. may serve as pucks.
- (vi) Skilled persons in the community should not be overlooked as resource persons or aides for the skating lessons.

**2. Objectives**

- a. The footwork and bodywork skills of Division One games are further extended by the addition of skates and the ice surface.
- b. To further extend the skills of projecting, receiving and retaining a puck with a stick.

**3. Introductory Activities**

As skills in the skill section of the lesson are developed, these may be used in the Introductory Section of the lessons following.

The assignment or task could be set before leaving the classroom in order that activity may begin at once for those who are first on the ice.

#### 4. Skill Development

##### SKILL

##### COACHING AND OBSERVATION POINTS

##### ACTIVITIES

###### a. Gliding

- (i) one foot: push with one foot, glide on the other.
- (ii) two feet: begin with several quick strokes or steps and bring feet parallel.

- Use arms to maintain balance.
- Use "scooter" action.
- Bend at hips and knees.
- Keep head up.
- Keep skates parallel.
- Bend knees slightly.
- Put weight on balls of feet.
- Bend at hips.
- Lean forward.

- Cross the rink in any manner, gliding when possible.
- Skate part way over, glide the rest.
- Take several quick steps and glide on one foot.
- Using markers placed 5' to 10' apart, skate to one, glide to the next, etc.
- Glide, bend knees to grasp ankles, return to standing, etc.
- Glide, on inside edge of blade; outside edge; alternate.
- Raise free foot backward, forward, sideways.
- Bend knees and squat, one foot raised forward.
- Make patterns — e.g., take two strokes, glide for three counts, take three strokes, glide on one foot, etc.

**Note:** Some of the above activities will apply only to a particular glide.

###### b. Forward Skating

Push off inside edges of blade of first one skate and then the other.

- Push off the whole blade, not the toe.
- Keep head up.
- Put weight on balls of feet.
- Bring both feet together before pushing off.
- Keep knees flexed.
- Turn foot out, ankle in.

- Take five strokes. How far did you go?
- Make serpentine patterns leaning first to the right and then to the left.
- Skate forward following the blue line.

###### c. Turns

Turning while moving forward.

Gliding — Place one foot ahead of the other.

- Transfer weight to the edge of skate.
- Bend knees.
- Dip the inside shoulder.
- Lean in direction of the turn.
- Use arms to maintain balance.
- Lean deeper for a sharp turn.

- Take several strokes; turn right; turn left; alternate.
- Skate slowly around your section of the rink, gliding around the corners; clockwise; anti-clockwise.
- Set out markers 5' - 8' apart. Weave in and out among them using glide turns.

Step turns: to turn to the left, outside foot (left) crosses over the inside foot (right). Weight is transferred and left foot reaches in.

- Dip inside shoulder.
- Lean into the turn.
- Use arms to maintain balance.
- Keep feet close together.
- Thrust off the inside foot.
- Lean in the direction of the turn.

- Standing — step left, crossing right foot over the left.
- Standing — step sideways to the right, crossing left foot over the right.
- Skate slowly around your section of the rink, turning at the corners; anti-clockwise; clockwise.
- Skate around markers placed to form a circle, or around the face-off circles.
- Skate figure-eights around markers or the face-off circles.
- Make up routines — with or without music. These can be set out to include, e.g., some forward skating, turns, changes in level, etc.

## SKILL

### d. Starting and Stopping

#### (i) Starting

- Gliding or stroking start: strong, long thrusts using inside blade of right, and striding out long on the left.

#### (ii) Stopping

- T-stop: the back foot is used to form a T and is dragged behind as a brake.

- Snow-plow: forward progress is stopped by pointing toes in, heels out and sliding on inside edges of both skates.

- Sidestop: the body, legs and feet are rotated sharply a quarter turn to left or right.

### e. Backward Skating

Both skates remain on the ice at all times. A sideways twist of hips and shoulders and a push out from each foot in turn provides the force.

- ### f. Turning While Moving Backward:
- glide backwards as in forward skating with one foot ahead.

## COACHING AND OBSERVATION POINTS

- Push off the blade, not the toe.
- Weight on the forward foot.
- Bend the knees and hips.
- Keep head up.
- Lean forward.
- Use arm pull to add force.

- Use steps, not thrusts or pushes.
- Chop, don't glide.

- Glide on one foot.
- Bend knees.
- Distribute weight evenly.
- Shift weight to back foot as skill is gained and stop is made faster.

- Lean back to maintain balance.
- Put arms out.
- Keep head up.

- Bend knees and hips.
- Lean back to maintain balance.
- Turn hips and upper body quickly and together.

- Bend knees and hips.
- Balance using arms.
- Keep weight on forward part of the blade.

- Use arms to help balance.
- Bend knees and hips.
- Lean left, or right.
- Lean more for sharper turn.

## ACTIVITIES

- Face boards or side of the rink. On signal turn and skate to designated line as fast as possible.
- who was first?
- who was there in less than, e.g., 5 seconds?
- How far can you glide after one thrust? 5 steps? etc.
- How many pushes, or steps, do you need to cross the rink?
- How many do you need to go over and back?

- Stop and start on signal.
- Stop on line, at markers, etc.
- Stop on signal, reverse direction and start.
- Make routines using stops, starts and turns.
- Standing: skater lifts heels just enough to take the weight off the blades and rotates body, legs, and feet to face a quarter turn right; left.
- Start forward slowly, glide; repeat the above while moving slowly. Increase speed. Stop right, stop left.
- Use quick starts and stops. Stop right, stop left.
- Who can stop at a line first? Stop left, stop right.
- How many trips can you make between lines or markers in, e.g., one minute?

- How far can you glide after 4 counts or pushes?
- Skate backward following lines or markers.
- Glide on one foot.
- Glide on one foot; raise the other forward, sideways, high behind, etc.

- Turn left or right on signal.
- Skate around your section of the rink, gliding around the corners; clockwise; anti-clockwise.
- Skate backwards around the face-off circles or markers.
- Skate figure-eights around face-off circles or markers.
- Make up routines that include some stops, starts, backward skating and forward skating.



## SKILL

## COACHING AND OBSERVATION POINTS

## ACTIVITIES

- g. **Reverse Directions**
- (i) Forward to backward  
With a pivot on one foot.  
With a jump.
- (ii) Backward to forward  
With a pivot.  
With a jump.
- h. (i) Passing: a smooth, sweeping motion sends the puck away, off the toe of the blade. A bat or tap sends the puck away.
- (ii) Shooting: similar to passing. Force is added by wrist snap and drive off opposite foot.
- i. **Receiving a puck:**  
Catching a pass with the blade of the stick.
- j. **Retaining the puck:**  
Carrying the puck. Puck is moved with the stick, in a side-to-side pattern, diagonal, or backward to forward, as circumstances demand. (checks, position, etc.)
- Use arms and shoulders to initiate the turn.  
—Keep head up.  
—Bend knees.
- Motion should be smooth.  
—Follow through along the ice.  
—Pass ahead of a moving player.
- Opposite shoulder toward the net.  
—Drive hard off opposite foot.  
—Follow through.  
—Keep stick low to prevent puck raising.
- Let stick give with the impact.  
—Tilt blade over the puck.
- Keep head up.  
—Keep puck near center of the blade.  
—Tilt blade over the puck.
- Change direction using first one foot and then the other as the pivot foot.  
—Make up routines, with or without the music.  
—Use one foot only  
—same foot  
—opposite foot.
- Pass to a partner while standing still. Pass forehand; backhand.  
—Pass to a partner while skating forward; backward.  
—Three form a line. Pass puck from outside to center to outside, etc. Change centers each trip.  
—Practice shooting while standing on various spots in front of net.  
—Shoot at targets, e.g., a mark on the boards; box placed on the ice; between two markers.  
—With a partner combine passing and shooting.  
—How many times can you hit the target in, e.g., one minute? Partner retrieves the puck.
- All the passing activities can be used as activities for the practice of receiving.
- Practice the patterns while standing still.  
—Skate slowly, carrying the puck between blue lines or markers, using designated patterns.  
—How far can you go with the puck in, e.g., 5 seconds?  
—How many trips can you make between blue lines in, e.g., one minute?  
—Exchange relays — one person carries to a teammate at opposite blue line or marker.  
—Transfer relay — using, e.g., 3 pucks per team.

## 5. Games

The following games are listed in order of skill complexity, using skills the children have covered. The games will be found in the Division One pro-

gram and can be adapted to the skating program very easily. Appropriate safety precautions must be observed.

- |  |   |
|--|---|
| a. Follow the Leader                               | —Children follow a leader about the rink, copying his path, the shape or actions he uses.               |
| b. Shadows   | —Page 34e   |
| c. Free and Caught                                 | —Page 39  |
| d. Red Hot Poker                                   | —Page 40  |
| e. Red "Stop", Green "Go"                          | —Page 40  |
| f. Pom, Pom Pullaway                               | —Page 38  |
| g. Reverse Tag                                     | —When a signal is given (e.g., whistle), positions are reversed. "It" becomes person being chased, etc. |
| h. Making Runs                                     | —Page 41  |
| i. 2 or 3 Skittle Hockey (Two-A-Side-Soccer, etc.) | —Page 41  |
| j. Pirates   | —Page 40  |
| k. Collecting Tails                                | —Page 40  |

## H. SWIMMING

### 1. Introductory Statement:

Swimming can be taught by applying many of the principles which have been outlined in the preceding sections of this guide. Each child must be allowed the opportunity to proceed at his own rate, not only in developing movement sequences and skills, but in psychological adjustment to the new environment.

In this program swimming has been analyzed into sequential themes. These themes may be covered at various rates depending upon the individuals within the group. One theme may take part of a lesson to develop, whereas another theme may take two or three lessons. The problem solving approach is used in which tasks are set relative to the development of the theme.

- a. **Class Organization:** Ability grouping is essential in instructing swimming. Classes should be structured to the extent that pupils who have similar needs are grouped together e.g., immersing face in water. Groups should be very flexible allowing a student to move from one group to another on a skill-to-skill

basis, depending upon his accomplishments. Volunteers may be selected as assistant instructors and be placed in charge of an ability group under the direction of the teacher.

### 2. Objectives:

- a. To understand the basic principles of the water medium and the relationship of the human body to these principles.
- b. To develop the movement skills necessary to propel the body through the water in various ways.
- c. To develop the ability to control the body in shallow and deep water.
- d. To develop emotional stability and confidence.
- e. To acquire knowledge of basic water safety.

### 3. Introductory Activity:

Activities in the introductory section of the lesson may be:

- a. Independent practice on material of the last lesson.
- b. Independent practice using small equipment (hoops, balls, flutter boards, etc.)
- c. Teacher-directed activities where the teacher sets tasks that introduce the theme.

## 4. Skill Development

### THEME, CONCEPT OR SKILL

### COACHING AND OB- SERVATION POINTS

### ACTIVITIES

#### a. Orientation

The students should be encouraged to enquire about the physical principles involved in swimming. An opportunity should be provided for them to observe, infer, predict and conduct investigations to develop information so they will understand the principles of swimming. Many of these concepts can be discussed in the classroom. The following suggest some examples:

#### —Buoyancy: power to float

- i Archimedes' Principle: a body immersed in a fluid is buoyed up by a force equal to the weight of fluid displaced.
- ii The buoyancy of water presents new equilibrium problems not present in air.

#### —Propulsion: ability to move

- i. Newton's Third Law of Motion: To each action there is an equal and opposite reaction.

#### —Demonstration of buoyancy

- i Press different-sized air-filled balls into water.
- ii Press light board deeper and deeper into water noting greater difficulty experienced as more water is displaced.
- iii Float various-sized ice cubes in water noting how the size affects the floating level.

#### —Illustrate Newton's Third Law

- i Compressed air leaving a balloon (action and reaction)
- ii Use a paddle to move a boat through the water.

## THEME, CONCEPT OR SKILL

## COACHING AND OB- SERVATION POINTS

## ACTIVITIES

### —Relative Temperature

- i. The water temperature is below body temperature and requires adjustment before entering.
- ii Loss of body heat in water lowers body temperature leading to exhaustion.

### —Chlorine and Chemicals

- i These substances are put into the water to maintain the purity. They affect the taste and smell of the water.
- ii The use of soda ash-alum to maintain PH (acid and alkaline tendency) level.

### —Pool regulations and courtesy:

Local pool rules and safety procedures should be explained to the students before going to the pool. The reasons for these rules should also be discussed.

### —Physical understanding:

Breathing technique in swimming is difficult and is largely done through the mouth. This must be explained to the beginning swimmers.

### —Psychological understanding:

"Fear, based on knowledge that submersion is inherently dangerous, complicates learning." The development of confidence of the pupils in their instructor must be established early in the program.

### b. Experimentation and Exploration:

Unhurried experience in which student gets used to:

- i. getting into the pool
- ii. the temperature of the water.
- iii. buoyancy and loss of equilibrium
- iv. the effect of water on the eyes, ears, nose and mouth.

### —Observe class.

—Use praise and encouragement for each individual.

—To help them adjust to the water use games and activities in which they can forget about themselves and their fear.

—Experiment by taking body temperature (98.6). Take temperature of various liquids —cold water, hot tap water. Compare these to the temperature of the body.

—Place chlorine bleach on coloured cloth; explain reaction. Taste water with alum or soda ash added. Illustrate how chlorine bleach can control algae growth.

—Litmus paper tests.

—Have pool supervisor demonstrate water test procedure.

—Review provincial and city or community health regulations concerning swimming pools.

—Outline the anatomical aspects of breathing and explain why difficulty occurs if water is taken in to the nose and throat.

—Explain the factors which cause fear in the water and how they can be overcome. (Once they experience the body awareness of floating, fears should diminish.)

—Adjust body to temperature of the pool.

i. How many parts of your body can you rub with water?

ii. Can you put water on your wrists, your neck? Can you wash your face?

—Show me a way to slide safely into the water feet first.

—Develop balance and stability.

i Bounce up and down. Use arms for balance. Bend knees.

ii Can you bounce on one foot, two feet, one foot then the other?

iii Where can you go when you bounce: forward, backward, sideways, in circles?

iv Can you bounce higher each time?

v Who can bounce the highest?

vi Who can move the furthest while they bounce?



## THEME, CONCEPT OR SKILL

## COACHING AND OB- SERVATION POINTS

## ACTIVITIES

### —Underwater adjustment

i. Face: Water washes the mucous membrane fluids around the eyes and in the nose. This is disconcerting to a person who puts his face into the water of a swimming pool for the first time.

ii. Eyes: The presence of water on the eyeball interferes with vision. The swimmer has to learn to keep his eyes open without touching or rubbing them while moving his face from water to air and back again.

### Psychological adjustment:

Fear of water complicates learning. With some, this fear can approach hysteria, with others, an ever present apprehension. The teacher must be constantly aware of these insecurities.

### c. Breath Control:

Breath control is largely affected by the lower water temperature, pressure on the chest, and the anxiety of the

—Gradually submerge face and head under the water.

—Keep the mouth closed.

—Keep eyes open.

—Do not rub eyes.

—Blink, to remove the water.

—Develop physical security as the key to psychological adjustment.

—The teacher must develop pupil's trust and confidence with sincere respect.

—Use praise and encouragement.

—Do not pressure students to move too quickly.

—Structure lessons to include repetition to develop confidence.

—Use many and various confidence drills.

—Practice breath control in chest-deep water.

—Breathe in through the mouth.

—Breathe out through the nose, mouth, or both.

### vii Walk and run in the water:

—Walk on your toes, on your heels, outside of the feet, inside of the feet.

—Walk forward, backward sideways, in circles.

—Walk: fast, slow, large steps, small steps.

Try some of the above activities with a partner.

—Play follow the leader with a partner or in small groups.

—Play partner tag.

—Play many of the games listed on pp. 38, 39 and 40 which may be adapted to the water..

—Wash your face with: one hand, the other hand, two hands, the back of your hands, no hands.

—How softly can you place your face in the water?

—Holding your partner's hands, can you place your face in the water?

—How softly can you place the face in the water and open the eyes?

—Holding your partner's hands, can you place your face in the water and open your eyes?

—Can you put your head completely under water?

—Partners submerge. Can you smile at one another?

—Can you count your partner's fingers while submerged?

—Play a game which involves ducking under the water and identifying objects and colors held by partner.

—Recover objects (pucks, pennies, etc.) from the bottom of the pool with your hands.

—Show how you can blow water out of cupped hands

—through mouth

—through nose

—through mouth and nose.

## THEME, CONCEPT OR SKILL

pupil. Breathing must be done largely by taking in air through the mouth and expiring through the nose. If water enters the mouth the pupil can expel it rather than swallow it, and then take another breath. When the student becomes adjusted to being under the water he should then develop the ability to inhale through the mouth just before submerging, and exhale while under water. This will develop the rhythm necessary to breathe while swimming.

- d. Buoyancy and Recovery:  
The water will support the body in various floating positions and children should be provided with opportunities to practice various methods of recovering from the floating position.

## COACHING AND OB- SERVATION POINTS

- Relax the throat muscles.
- Expel water if it enters the mouth.
- Breathe in while emerged and out while submerged.
- Teacher observes carefully and gives individual coaching to pupils requiring additional help.
- Face down recovery: lift head, lift knees, push down with arms and hands.
- Face up recovery: lift head, drop seat, push up with arms and hands.

## ACTIVITIES

- Breathe in, submerge and hold breath.
    - compete against self.
    - compete against rest of group.
    - compete against partner.
  - Face in — blow bubbles — face out — breathe in — face in — blow bubbles.
  - With partner, one submerges and blows air out through:
    - mouth
    - nose
    - mouth and nose
  - With or without partner bob and exhale under water. Bob at various speeds.
  - Bob and breathe rhythmically.
  - Bend at waist, turn head, breathe in, turn face into water and exhale.
    - try one side
    - try the other side
    - try either side
  - Develop various shapes in the water
    - show a shape
    - another shape
    - make a shape with your feet off the bottom
    - can you make a shape under water?
  - Develop floats in various shapes
    - can you float one of your shapes?
    - can you float in a twisted shape, long shape, wide shape, streamlined shape?
  - Mimic your partner's float.
  - Make a shape while holding on to a hoop.
- NOTE:** use equipment for children having difficulty.
- Recover from floating position
    - float a shape then stand up with both feet firmly on the bottom of the pool.
    - stand up from various shapes.
    - make a shape on your front. Recover.
    - make a shape on your back. Recover.
- NOTE:** Move the student from upright position with feet on pool bottom to a floating position. Develop recovery from floating to an upright position. Use shape making in chest-deep water to develop this transition.
- Combine shapes. Change from one shape to another (etc.) and then recover from this shape.
  - See treading water, page 73.

## THEME, CONCEPT OR SKILL

- e. Locomotion:  
Once the ability to float is mastered, the pupil should be encouraged to move from one shape to another and propel these shapes through the water with the arms, legs, or both the arms and legs simultaneously.

## COACHING AND OB- SERVATION POINTS

- Relax; keep body loose and limp.
- Move slowly.
- Stretch.
- Keep face and limbs under water.
- Keep eyes open.
- Turn head to side for breath.

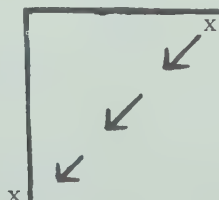
**NOTE:** Stress particular stroke form only after swimmers have had sufficient experience in the water.

## ACTIVITIES

- Using different shapes, can you propel yourself through the water by:
  - using your hands. Head in, head out.
  - moving your legs. Head in, head out.
  - Moving both arms and legs simultaneously. Head in, head out.
- Make a float with your stomach facing the roof. Move the float by:
  - moving your legs in different ways.
  - moving your arms in different ways.
  - moving your arms and legs simultaneously in different ways.
- Propel the body while changing position from back to front and from front to back.
- Glide with propulsion.
  - how far can you glide on your front? your back?
  - how far can you glide in a long, narrow shape? on your front? back?
  - how far can you go using your arms and legs to help you. Try and beat your own record.
  - holding on to a hoop or flutter board show different ways of moving your legs, your arms.
- Many games listed on pages 38, 39 and 40 may be adapted to the water and involve skills of propulsion, floating and submerging.
- When children have indicated that they feel at home in the water and can float, glide and propel themselves through the water in a prone and back position, attention may be given to the refinement of various swimming strokes such as the crawl, side, breast, elementary back, and back crawl strokes.

- f. Adaptation to Deep Water:  
Swimming in deep water (over one's depth) should be done early in the lessons with due attention to safety. Once the students can confidently float, they can be introduced to deep water.

- Work with small groups.
- Use corners of the pool to extend pupils on the prone float.



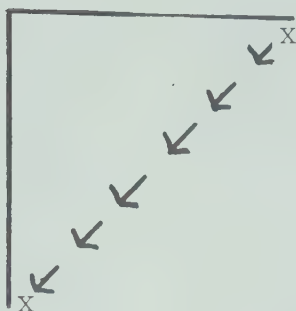
- Adjustment to deep water.
  - i. Have students find their own buoyancy level. (Activities may be done with partner or individually)
  - ii. Take a deep breath, duck under, make a shape.
  - iii. Make a long streamlined shape.
  - iv. Introduce drown proofing or prone float.



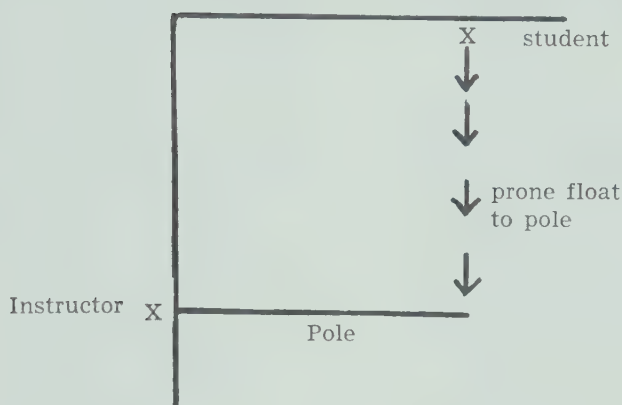
## THEME, CONCEPT OR SKILL

## COACHING AND OB- SERVATION POINTS

## ACTIVITIES



- Use a pole as a teaching aid. Maintain close supervision at all times.



- Praise and encourage students at every opportunity.
- Do not splash on Human Stroke.
- Take a good breath before you jump. Keep mouth closed and eyes open.
- To surface use feet, arms and hands.
- To level off after surfacing, lean forward, kick feet and stroke arms. Try to take another breath.
- Try not to splash when swimming.
- When treading water:
  - Use climbing steps or bicycle action with the feet.
  - Move hands and arms back and forth parallel to the surface of the water.
  - Use a sculling or finning action with the hands and arms.
  - Move slowly.
  - Use both arms and legs.
  - Do not splash the water.
  - Keep chin up.
  - Keep all action below surface of the water.

Pupil pushes off from the side of the pool and travels the short distance to the other side of the pool, or to the instructor's pole which is a short distance in front of the pupil.

v. Prone float (long, stream-lined shape) to side or pole with

—leg action

—leg and arm action

—breathing: student takes breath to side or front.

vi. If student is having difficulty, try Human Stroke (Dog Paddle). No splashing.

Jump into deep water

i. Jump in — hold on to pole held vertically with both hands.

ii. Jump in — hold on to pole with one hand.

iii. Jump in without holding pole.

—Jump in and surface.

—Jump in — surface — level off, and swim.

—Extend students by having them swim a little further on each attempt.

—Refine the leg and arm action as student develops confidence and strength.

—Treading water

—swim with your head out of water.

—swim with your head out of water and stay in one spot.

—swim in one spot inside a floating hoop.

## I. INTRAMURAL ACTIVITIES

### 1. Introduction

Intramurals are programs of supervised team, individual, or group activities in which children participate voluntarily with children from the same school. Ideally an intramural program should combine the functions of:

- a laboratory for the practice and development of fundamental skills learned in class
- opportunities to develop advanced skills in particular activities
- pure recreation which provides children with fun through voluntary activity.

The intramural program also offers unique opportunities for developing within children desirable personality traits. Play can present fertile situations for concomitant learnings provided that the program is planned with definite objectives in mind. Shared leadership responsibilities will improve communication and understanding between teachers and students.

### 2. Objectives

The following should be important general objectives of the intramural program:

- enjoyment of participation for the physical pleasure of taking part, so that the individual will tend to continue to engage in physical recreational activities of his own choosing.
- consolidation of physical skills
- development of desirable personality traits
- development of the pupil's confidence in his ability to be an acceptable participant
- enjoyment of participating as a team member
- experience in, appreciation of, and willingness to undertake the responsibilities associated with organized play of a group such as: care of equipment, knowledge of rules, skills of officiating, and regular punctual attendance.
- experience in leadership and "followership" roles so that the pupil has the opportunity to learn the attributes of self-discipline, self-respect, and respect for others
- development and practice of desirable attitudes, habits and concerns in emotionally charged situations.
- supervised practice of desirable health and safety measures in the various activities.

### 3. Administration and Organization

#### a. Program Content

i) *The broader the range of well-conducted, suitable activities the greater the chance of each pupil achieving satisfaction and learning to understand himself and his fellows through participation in the program.*

ii) *The program should be planned early in the year with both staff and students involved in the selection of the program content.*

iii) *The program should be devised to make maximum use of space and equipment.*

iv) *Activities may be organized into com-*

*petitive situations of long or short duration, clubs, or special events.*

#### b. Staff Involvement

One or two staff members should assume responsibility for directing the program while the staff generally assumes responsibility for supervision. Involvement in the intramural program provides the teacher with another opportunity to establish a pleasant effective working relationship with the pupils.

i) The teacher or teachers charged with the responsibility for organizing and directing the intramural program should work closely with staff and students to:

- determine types of activities to be included in the program
- schedule facilities and equipment
- draft rules and regulations associated with participation
- schedule games, contests, and special events
- arrange for training of student officials
- assign officials and supervisors
- publicize programs to pupils, staff, parents, and school board
- evaluate the program.

ii) All teachers in the school should share in the supervision of the intramural program. The supervisor should indicate an interest in the activity taking place and show willingness to help pupils find a solution to their problems.

iii) Teachers on staff with special interests and abilities should be encouraged to sponsor special interest groups in the form of club activities.

#### c. Pupil Involvement

Pupils should feel that the intramural program is theirs and therefore they should assume the major role in its organization and administration. Pupils should assume the following responsibilities:

i) Serve as members of an intramural planning committee which:

- selects types of activities
- schedules activities
- drafts rules and regulations associated with participation
- drafts duties of various officials
- arranges for publicity
- evaluates the program

ii) Act as team captains, managers, club presidents, etc.

iii) Act as game officials

iv) Act as members of equipment club

v) Assume responsibility for record keeping

vi) Assume responsibility for publicity

#### d. Game Markings, Equipment, and Supplies

Intramural programs are greatly enhanced by having an easily accessible supply of equipment and playing on suitably marked game areas. A student equipment club under the direction of a teacher should be responsible for:

- marking fields and game areas
- setting up and taking down required equipment, i.e., nets
- having required supplies ready for distribution, i.e., balls, team identification markers, bats, etc.
- caring for equipment, i.e., cleaning rubber balls, inflating balls to correct pressure
- maintaining an orderly equipment room, i.e., a place for everything and everything in its place.

#### e. Grouping for Participation

##### *Methods of Grouping*

Effective grouping is of prime importance if each participant is to have a good chance of safe, interesting and challenging activity. The most suitable method of grouping will vary with readiness, maturation, type of activity, number of participants, and facilities and equipment available. Some possible methods of grouping are:

- i. Sex: For some activities it is advantageous to separate the boys and girls for competition.
- ii. Classroom or Grade: This method is most satisfactory if there are three or more classrooms per grade level. It utilizes pre-formed loyalties, age groupings, and a convenient means of communication. In order to permit optimum participation, depending on the activity, it may be desirable to form two or more teams or groups from each room.
- iii. Age: Either each team has the same number from each age group or all the teams are made up of children in the same age group. It is important to establish the date on which the age is to apply.
- iv. Performance Level: The better performers are grouped to compete against one another. The physical education teacher through observation will be able to quite accurately segregate the children into different performance categories.
- v. House System: The children are assigned to houses and compete as members of their house. One common method of assigning children to houses is to effect an alphabetical division using four groups whose surnames begin with WXYZABC, DEFGHIJ, KLMNO, PQRSTUV.

Note: A combination of some of the above methods of grouping may be used.

#### *Selecting Captains and Teams*

Once the most effective method of grouping has been established for an activity it may be further necessary to group for team competition. There are a number of methods of selecting teams and captains but whatever method is used it must be remembered that teams should be selected in such a way as to avoid embarrassment to the participants.

Captains may be (i) elected by a team from among its members, (ii) elected by all the students wishing to participate in the activity, or (iii) appointed by the teacher in charge of intramurals with or without the advice of the student committee.

tee. The opportunity to serve as a team captain should rotate from one student to another with each new activity.

Teams may be selected by having students who wish to compete sign their names and then these students are assigned to teams by (i) being selected by captains who have been elected or appointed, or (ii) the teacher in charge of intramurals with or without the advice of the student committee.

#### f. Methods of Participation

Activities may be organized in the following ways:

*Intramural Leagues:* Games played in the intramural leagues should be the natural outgrowth of the instructional program, and every child who wishes should be given the opportunity to participate. Activities should change frequently with the season and instructional units. Suitable games for an intramural league have been marked with an asterisk in the guide. Round robin, ladder, pyramid and elimination-type tournaments are the most common types of competition.

*Club Activities:* Special interest clubs (gymnastics, dance, table tennis, joggers, etc.) which are supervised by an interested teacher provide additional opportunities for practice and instruction. These clubs should meet regularly throughout the year with pupils establishing the membership and attendance regulations.

Note: The student and teacher planning committee should take into account the size of the student body, school bus schedules and pupil's extracurricular involvement in organizing and planning for club activities.

*Special Events:* These activities are usually of short duration. Some common special events are:

i. Tabloids: Tabloids lend themselves to any kind of competitive event in which achievement can be measured and standards set. Although this type of competition is usually associated with track and field events it should be remembered that it lends itself to many other types of activities. Players compete on teams which have equal numbers of competitors with each team member participating in each event and gaining points for his team according to the standard achieved. Single, double or multiple standards may be set. A tabloid meet should be completed within a two-hour period.

ii. Play Days: Play days emphasize children playing together informally in a variety of games. All children participate and take part in a number of different and varied games on the same day. The spirit of play and the social aspect is stressed with little or no emphasis placed on winning or entertaining an audience. Round robin and elimination-type tournaments are commonly employed.

iii. Special Events: Occasionally an event is planned in conjunction with special community or school projects or interests, i.e. bikorama, frontier days, winter carnival, marble tournament, etc. Normally the activities are organized as tabloids or playdays.



### g. Types of Competition

The following information is provided to assist teachers in drawing intramural schedules and planning other types of contests.

**Round Robin:** This is the most common type of competitive tournament and probably the type most suited to children in the elementary school. Each team plays every other team (once in a single round robin and twice in a double round robin). When there are a large number of teams this type of schedule can be very time consuming and in this instance it may be advisable to break the group into sections, play a round robin in each section, and then have the winners play off in an elimination tournament.

To draw a round robin tournament:

- i. Determine the number of games required by the formula  $\frac{N(N-1)}{2}$

where N = the number of teams, i.e., an 8 team league requires  $\frac{8(7)}{2} = 28$  games.

- ii. To determine games in the first round:

—vertically list one-half the number of teams in consecutive order, i.e., for eight teams

1  
2  
3  
4

—list remaining number of teams opposite this column in descending order, i.e.

1 vs. 8  
2 vs. 7  
3 vs. 6  
4 vs. 5

—introduce a bye in first position of right hand column if uneven number of teams, i.e.,

1 vs. bye  
2 vs. 7  
3 vs. 6  
4 vs. 5

- iii. To determine games in remaining rounds, leave team number one in same position while the other team numbers rotate one position each round in an anti-clockwise position until the next rotation would return to the original, i.e.,

Round One	Round Two	Round Three	Round Four	Round Five	Round Six	Round Seven
1 - 8	1 - 7	1 - 6	1 - 5	1 - 4	1 - 3	1 - 2
2 - 7	8 - 6	7 - 5	6 - 4	5 - 3	4 - 2	3 - 8
3 - 6	2 - 5	8 - 4	7 - 3	6 - 2	5 - 8	4 - 7
4 - 5	3 - 4	2 - 3	8 - 2	7 - 8	6 - 7	5 - 6

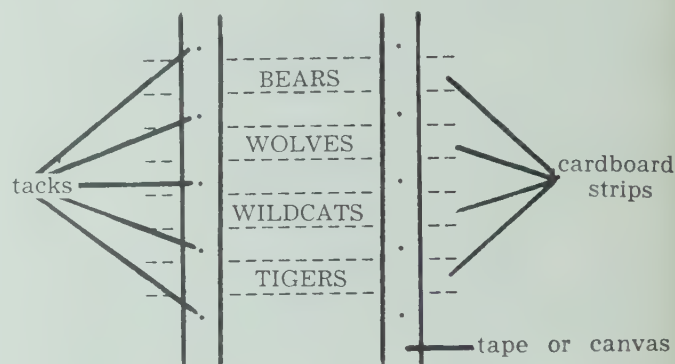
- iv. Repeat schedule for double round robin

v. Games should be played in the order listed, i.e., column one followed by column two, etc.

- vi. Award points for each win. The team with the most number of points is declared winner.

**Ladder Tournament:** This is essentially a challenge-type tournament and is commonly used for racquet-type games. One weakness of this type of tournament is that each team must offer challenges and some teams as a result may not play as many games as teams that are more aggressive. Teams must be evaluated so that weak teams are not placed on the bottom of the ladder and remain there throughout the tournament.

- i. Make cardboard strips each with the name of one of the teams printed on it. Make one for each team.
- ii. Make a ladder by tacking canvas or tape-like material to the bulletin board as indicated.



- iii. One of the following methods of issuing challenges may be followed:

—a team may challenge only the team above it with the winning team taking or retaining the higher position.

—a team may challenge either of the two teams nearest above it with the winning team taking the higher position.

- iv. Set a deadline date at which time teams are rated according to their positions on the ladder.

**Pyramid Tournament:** This is a variation of the ladder-type tournament.

- i. Set up on bulletin board a pyramid of circular spaces having at least as many spaces as teams in the league.

0  
0 0  
0 0 0  
0 0 0 0  
0 0 0 0 0

- ii. Team numbers are placed on circular discs (milk bottle tops) which may be easily tacked on the appropriate space on the board.

iii. A team challenging another team and winning places its disc on one of the bottom spaces in the pyramid.

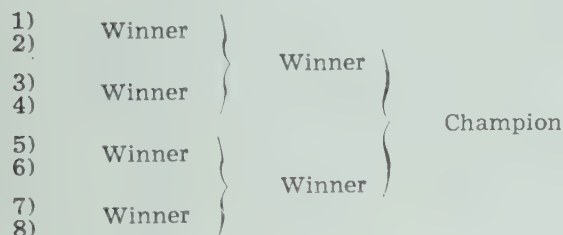
0  
0 0  
0 0 0  
0 0 0 0  
8 0 3 7 2

0  
0 0  
0 0 0  
0 0 3 2  
8 1 4 7 6

vi. When all teams have moved on to the pyramid, challenges are issued to teams in the row above, the winner taking the higher of the two positions.

**Elimination Tournament:** This is a useful type of tournament if it is desired to name a champion in a comparatively short time. Disadvantages of this type of tournament are: as soon as a team loses a game they are out of the competition, and it is possible to have the second best team in the league defeated in the first round.

ii. If the number of teams entered is a perfect power of two the arrangement is straight forward.


$$\text{Winner} \left\{ \begin{array}{l} \text{Winner} \left\{ \begin{array}{l} \text{Loser} \begin{array}{l} (1) \\ (2) \end{array} \text{Winner} \\ \text{Loser} \begin{array}{l} (3) \\ (4) \end{array} \text{Winner} \end{array} \right\} \text{Winner} \\ \text{Winner} \left\{ \begin{array}{l} \text{Loser} \begin{array}{l} (5) \\ (6) \end{array} \text{Winner} \\ \text{Loser} \begin{array}{l} (7) \\ (8) \end{array} \text{Winner} \end{array} \right\} \text{Winner} \end{array} \right\}$$

v. Determine the number of "bytes" required by subtracting the number of teams entered from the nearest perfect power of two above, i.e.,

19 teams require  $32 - 19 = 13$  byes

First Round	Second Round	Third Round	Fourth Round
1	bye	Winner	Winner
2	bye		
3	bye	Winner	Winner
4	Winner		
5			Winner
6	bye	Winner	
7	bye		
8	bye	Winner	
9	bye		

- i. Determine events and numbers of teams
  - there should be the same number of events as teams (one event might be a rest or refreshment stop)
  - events must be of such a nature that achievement can be measured and standards set
  - teams should be of equal size (maximum number 10)
    - if a team is short of a player, one pupil will have to compete twice at each event.

- ii. Prior to the meet pupils should have an opportunity to practice the events, i.e., physical education classes, recess, noon hour, etc.

77

and the officials should be asked to attend a short meeting just prior to the meet.

iv. Draft sheets indicating regulations for performing and scoring each event.

v. Establish standards and scoring points for each event. A single, double or multiple standard may be used. (Double and multiple standards are recommended.) Teachers must establish standards by evaluating pupil performances. It is recommended that each event award the same number of points.

—single standard: a certain standard (time, height, or distance, etc.) is established for each event with one point being awarded for each individual that makes this standard

—double standard: two standards are fixed for each event — a “lower” and “higher” standard with two points being awarded for making the higher standard, and one point for attaining the lower standard.

—multiple standard: a number of standards with corresponding points may be established for each event.

Note: Scoring for single standard should be such that 50% of the pupils may attain it, the minimum scoring standard for double or multiple standards should be such that 90% of the pupils may attain it.

vi. Draw up and stencil order of events sheet. (one for each official and for each team.) Each team must start at a different event with teams rotating from event to event according to the schedule and at a signal from the meet organizer.

vii. Examples of tabloid events:

#### Track and Field

- high jump
- sprint
- long jump
- distance run
- softball distance throw
- hurdles

#### Soccer

- kick for distance
- kick for accuracy
- dribble for speed
- zig zag dribble
- heading
- speed pass against wall

viii. Stencil score sheets for each event for each team. Arrange sheets in order of events for each team. Completed score sheets should be taken to chief scorer at completion of each event.

ix. Place necessary markings for the conduct of each event on floor or field.

x. Obtain necessary equipment, i.e., stop-watches, rakes, measuring tapes, balls, ribbons, clipboards, etc.

xi. Stencil map of area for officials and each team.

xii. Draft master scoreboard. (A blackboard is preferable so that teams may see how they are progressing.)

Example of Master Score Sheet:

	High Jump	Sprint	Long Jump	Distance Run	Softball Distance Throw	Hurdles	Point Totals	Placing
Team 1								
Team 2								
Team 3								
Team 4								
Team 5								
Team 6								

xiii. Meet with team captains and impress upon them the importance of their duties. Assign team meeting places where teams may congregate prior to the meet.

xiv. Meet with parents or other officials prior to the meet at which time the various duties are described, instruction sheets and equipment required is provided.

xv. If awards are given they are team awards.

Note: A tabloid may be usefully employed in the physical education class. It can serve as the culmination for any of the game activities, or may provide the teacher with an effective means of evaluating pupils' performance level at the beginning of a unit.



*Play Day:* The purpose of a play day is to give all children an opportunity to participate in a recreational program where play is for enjoyment and sociability rather than competition. The following are suggestions for planning and organizing a play day:

- i. Arrange teams so that each team is composed of children from all the participating rooms.
- ii. Determine types of activities. Several individual and team games might be carried on simultaneously.
- iii. Allocate play areas and set out equipment required in each area.
- iv. Play stops and starts, and groups move to the next play area at given signals.
- v. Supervision may be provided in one of the following ways:
  - pupils may manage the games and move from area to area with teachers providing general supervision only
  - one teacher may remain and supervise at one game area
  - a teacher supervisor may accompany each team
- vi. Refreshments are usually provided following the play, or midway through the schedule.

Example:

Following is an example of a play day schedule in which each team plays three different types of games and has an opportunity of playing against three different teams.

	Round One	Round Two	Round Three
Team 1	six-man soccer	one-pitch fastball	racquet-type games
Team 2	six-man soccer	racquet-type games	one-pitch fastball
Team 3	racquet-type games	one-pitch fastball	six-man soccer
Team 4	one-pitch fastball	six-man soccer	racquet-type games
Team 5	one-pitch fastball	racquet-type games	six-man soccer
Team 6	racquet-type games	six-man soccer	one-pitch fastball

#### 4. Evaluation

The intramural program should continually be improved through constant evaluation of each activity and of the entire program. The measure of success of an intramural program lies in the percentage of eligible pupils who participate, the regularity of their participation, and the quality and enjoyment of their participation.

## VIII. REFERENCES

The following books will provide the teacher with a comprehensive overview of the activities as they are performed at an adult level.

Canadian Red Cross Society. *Canadian Red Cross Instructors' Guide and Reference*. Canadian Red Cross Society, Water Safety Service, 1963.

Available: Edmonton, 9931 - 106 Street; Calgary, 1504 - 1 Street, S.E. (A revised edition available in 1970 will include Royal Life Saving.)

Carlson, Richard (author-ed.). *Swimming Strokes and Skills*. Vol. II of *Canadian Life Saving Manual*. Toronto: Royal Life Saving Society of Canada.

Available: Royal Life Saving Society, Alberta Branch, 1907 - 52 Street N.W., Calgary 45, Alberta.

Vanier, Maryhelen, and Holly B. Poindexter. *Individual Team Sports for Girls and Women*. Second edition. Philadelphia and London: W. B. Saunders Company, 1968.

Van Vliet, M. L., and M. L. Howell. *Physical Education Activities for Secondary Schools*. Revised edition. Toronto: The Macmillan Co. of Canada Ltd., 1967.



**SECTION  
C  
GYMNASTICS**



## I. INTRODUCTION

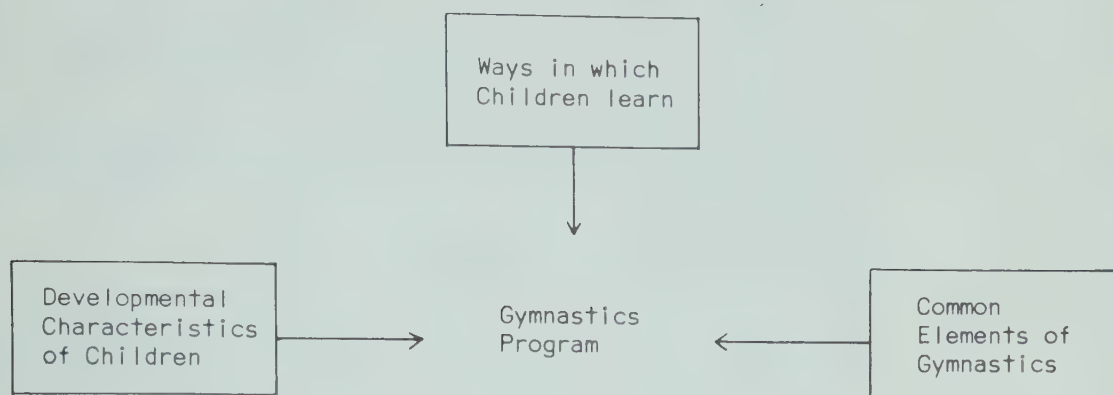
Children love to engage in activities involving walking, running, jumping, climbing, swinging and balancing. However, our modern society limits opportunities for children to engage in these activities. The gymnastics program builds on these interests of children in order to develop and maintain the child's natural strength, flexibility, and fluency of movement. This is achieved by children performing activities and movement sequences involving the use of little used body parts and including less orthodox movements such as rocking, rolling, and wheeling. Activities are developed and enriched through variations in time, energy and space. These activities and sequences are performed individually, with a partner, or in small groups, and are first developed on the floor and then applied to a variety of small and large apparatus.

Through a planned series of problem-solving experiences, based on the common elements of gymnastics, opportunities are provided for children to observe, analyze, understand and control the ways in which the body can move. The problems posed must take into account individual differences, the developmental characteristics of children, and the ways in which children learn. Skills which permit the individual to cope with movement in regular and emergency situations arising in everyday living could be a result of the gymnastics program.

Gymnastics lessons, if properly planned and conducted, can provide opportunities for children to:

- develop concepts and principles of movement
- develop skill in efficient body management and control as well as environmental mastery
- develop physical fitness through vigorous physical activity
- be motivated to learn through experiencing feelings of success, enjoyment, courage and self-confidence
- learn to interact and communicate
- learn the interdependent responsibility of group activity
- learn through experimenting, discovering and creating.

## II. THE BASIS OF SELECTION OF GYMNASTIC CONTENT AND TEACHING METHOD



The following summarizes information necessary for consideration when selecting gymnastics content and teaching method. It should be noted that statements listed under Division One and Division Two are in effect on a continuum and in no way should be considered dichotomous.

### A. Developmental Characteristics of Children

Teachers are referred to pages 27 and 28 as many of the developmental characteristics applicable to games are also valid in gymnastics. The following information is particularly applicable to the gymnastics program:

	Division One	Division Two
1. Physical		
a. Activity drive	Apparatus groups should be kept small so that waiting for turns is minimized. Activity itself is more important than the perfection of skills.	Activity is still important but there is increased interest in skill development.
b. Children mature and develop at different rates	The teacher must assess the pupils' readiness for learning a particular skill in order to introduce new skills at the appropriate time.	
c. Different body builds	Apparatus should provide varied challenges and allow for individual differences. Activities may be easy or difficult depending on body build, therefore, the teacher must accept a variety of responses, include a variety of activities, and make use of a variety of types of apparatus. In grouping for apparatus work the teacher must at times be aware of differences in body builds and subsequent differences in strength and flexibility.	When working with a partner consideration should be given to matching body builds or contrasting body builds depending on the task set.
d. Coordination	Coordination permits single actions to be repeated or two simple actions to be combined in a sequence. Children's movement background varies and as a result they exhibit variations in performance levels which must be recognized.	Improved coordination and agility lead to longer and more complex sequences.
e. Degree of energy	Basic energy output varies from child to child and from day to day for an individual child. The teacher may expect more from some children than others, and should also anticipate that there may be variations in an individual's performance from one day to the next.	
f. Characteristic movement patterns	Children exhibit characteristic movement patterns (slow, quick, jerky) and should be encouraged to understand and modify if necessary their characteristic ways of moving.	
g. Physically handicapped	Physically handicapped children may benefit tremendously and enjoy being actively involved in the gymnastics program. In such instances the teacher should permit the child more freedom in selecting his own answers to movement problems.	
2. Mental		
a. Motivation and interest	Attention span is more related to the appeal of the activity than to the duration of the activity. Children usually profit more from demonstration-observation and analysis than from lengthy demonstrations.	Children are motivated through the use of larger and more complex apparatus arrangements.

	Division One	Division Two
b. Retention	Children may be expected to repeat a simple short movement sequence.	Children should be able to retain and repeat more complex movement sequences.
c. Reasoning	Children may constructively criticize simple actions of others. Teacher draws on the children's other educational experiences to assist in solving the gymnastics problems.	Children should be able to constructively criticize the work of peers.
d. Language development	Children's vocabulary develops from the informal to formal. The teacher initially draws on the children's vocabulary to assist in understanding gymnastics problems. Later through the greater use of a vocabulary of movement terms, gymnastics may contribute to the child's total vocabulary. Children may be led to understand the meaning of words by performing the associated action.	
3. Social	Children are egocentric so most activities should be individual in nature with work in groups structured to allow for simple feelings of responsibility and belonging. There is a strong orientation to the teacher. Activities and teacher action should attempt to guide the child to self-reliant actions.	Acceptance by peers becomes increasingly important. More partner and group work is introduced in order to develop interdependent responsibility. This is the age of hero worship. The child may identify with the teacher who should provide a worthy image.

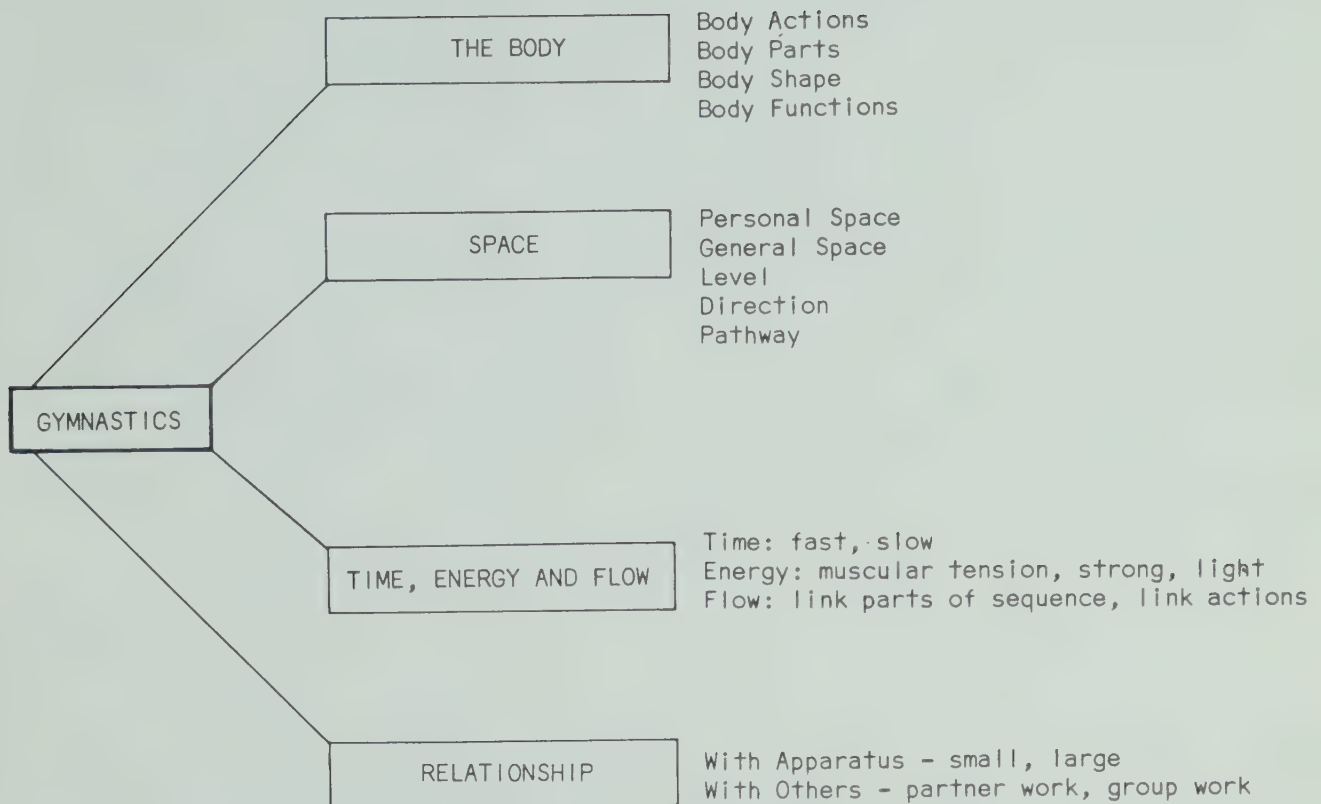
## B. Ways in Which Children Learn

Following are some ways of learning, particularly appropriate to acquiring environmental mastery.

	Division One	Division Two
1. Experimentation	Each child is provided with opportunities and time to individually experiment with movement problems on the floor and with small and large apparatus. Whenever new apparatus or new apparatus arrangements are introduced time must be permitted for experimentation which will likely be stimulated. The teacher sets problems which encourage considerable experimentation.	Activities may be more limiting and demand greater experimentation as a result of more complex tasks and apparatus arrangements and working with a partner or in small groups.
2. Selection	The teacher assists in the selection of the appropriate movement through individual and group coaching, demonstration, observation, limiting the tasks, modifying the environment (apparatus). The child tends to select favorite activities. The teacher must encourage the child to broaden his range of movement through new and greater challenges.	In partner and group work there must be considerable give, take, and selection in order to accommodate the partner or group ability.
3. Repetition	Adequate time must be provided for practice and repetition in each phase of the lesson. The same theme is developed over a series of lessons. Group settings and apparatus arrangements may remain constant over a series of lessons. Children like to repeat familiar activities.	More time is spent on repeating in order to perfect.  More time is spent at each apparatus station to perfect skills. Work formerly performed individually is now done in conjunction with a partner or in small groups.
4. Consolidation	Over a number of lessons the children's learning experiences should build one upon the other. The teacher should endeavor to ensure that stages of learning, as developed in the movement themes, have been acquired. The application of floor work to small and large apparatus assists in consolidation.	Consolidation is facilitated by working with a partner or in small groups.



### C. Common Elements of Gymnastics



#### 1. The Body

**Division One**  
 Most themes relate to the body section and are concerned with the development of body awareness.

Children exhibit spontaneous response to tasks set.

Simple sequences are developed related to the theme.

Children show a general feeling of total body shapes which are predominantly symmetrical.

Balances are usually on fairly large surfaces.

Learning to transfer weight enables the child to

**Division Two**  
 Themes relating to body awareness are further developed and clarified.

Children are aware of their limitations in selecting responses.

More complex sequences are developed related to the theme.

Children show ability to combine varying body shapes many of which may be asymmetrical.

Balances are performed on smaller surfaces. build and improve sequences of movement.

A greater understanding of body function is developed so that analysis of own movement and that of peers may take place.

#### 2. Space

Simple tasks relating to over, under, around and through apparatus are given.

Space concepts are not highly developed beyond personal space, but to ensure safety, attention must be given to "general space" concepts.

More complex apparatus arrangements involving people and moving objects are developed.

There is a greater understanding of space concepts of height, depth, angles, and distances.

#### 3. Time, Energy, and Flow

Children exhibit difficulty in changing from quick to slow, light to strong and vice versa but may work these factors in isolation.

Children have established greater control and can show changes in time, energy and flow.

#### 4. Relationships

Most work is individual in nature.

Small apparatus is frequently used. Apparatus arrangements are simple in nature.

More emphasis is placed on partner and group work.

Apparatus should provide greater challenge and apparatus arrangements should be more complex.

### III. SPECIFIC OBJECTIVES OF THE GYMNASTICS PROGRAM

The teacher will attempt to develop understanding and movement skill through work in the following areas:

#### A. The Body

1. *Body Actions*: Performing and exploring whole body actions such as stepping, jumping, turning, rolling, wheeling, balancing, swinging, crawling, bridging, sliding and suspending.
2. *Body Shape*: Exploring the feel of and demonstrating the following body shapes: long, wide, curled, twisted, symmetrical and asymmetrical.
3. *Body Parts*: Exploring —
  - taking weight on different body parts (balancing and suspending from parts).
  - leading or initiating movements with different body parts.
  - transferring weight from one body part to another.
4. *Body Function*: Exploring —
  - curling and stretching
  - twisting and turning

#### B. Space

Exploring and using

1. Personal and general space
2. Direction: forward, backward, sideways, up, down
3. Levels: high, medium, low
4. Pathways: on the floor or in the air — straight, zig-zag, round

#### C. Time, Energy, Flow

Incorporate into movement the following factors:

1. Speed: quick, slow
2. Muscular tension: light, strong
3. Flow: linking parts of sequences or simple actions

#### D. Relationships

Performing movement

1. Alone
2. With others: — partner  
— small group
3. With apparatus: — small  
— large

### IV. INSTRUCTIONAL TECHNIQUES

#### A. Teaching Method

The formal method of teaching gymnastics in which all class members are expected to be able to perform a given skill on a given day, often fails to recognize the individual differences of children in a class by assuming the improbability that all class members are ready to learn a given skill at the same time. On the other hand, in progressive or levels systems of teaching gymnastics in which gymnastics skills are classified from easy to difficult, the children are expected to master the easy skills before proceeding to the more difficult ones. However, in recognizing individual differences it is possible that some children will find skills designated as difficult easier to perform than those classified as less difficult.

Gymnastics, like every other subject, must be taught so that cognizance is taken of individual differences. The problem solving approach in which tasks are posed relative to the theme of a lesson account for these individual differences by providing latitude in movement experiences. Through the 'problem solving approach, each child is provided with the opportunity to proceed at his own rate and work within the levels of his own ability. The limitation method of teaching described on page 13 is used extensively in teaching gymnastics.

In gymnastics the teacher provides a variety of movement experiences by means of carefully planned lessons in which tasks are chosen in relation to a variety of themes. These themes are based on work relative to the areas of the body; space; time, energy, and flow; and relationships. While each child should be expected to work to the level of his ability he should not be forced to perform activities beyond his present state of readiness. Spotting, therefore, is not required and should be provided by the teacher only at the request of a student who wishes to attempt an activity for the first time and about which he questions his own ability.

Good teaching requires skill in observation and analysis of movement by both teacher and students. Through observation of performance the teacher judges what step to take next to improve the work, and determines coaching points which will

assist an individual or the class generally. Through observation and analysis children are led to understand and recognize good movement.

Teachers should recognize that this teaching method will provide an excellent basis for the skilled child who wishes to progress to competitive gymnastics.

#### B. Use of Demonstration-Observation

The use of demonstration-observation is a teaching technique used extensively in teaching gymnastics.

##### 1. Observation by the Teacher

In teaching gymnastics it is essential that the teacher observe well in order to —

- a. Determine the achievements and understandings of the class. From observation the teacher may determine that she needs to clarify the task for the whole class or give further assistance to certain individuals.
- b. Select good examples and use these to develop the variety and quality of the work. This selection of individuals or groups for demonstration requires quick trained-observation on the part of the teacher.
- c. Build over a period of time a movement picture of each child, in order to evaluate his progress and provide positive coaching.
- d. Plan and select curriculum content and apparatus.

In her observation, the teacher's attention should be directed to the four aspects of gymnastics: Body; Space; Time, Energy, and Flow; and Relationships. At any given time the theme being developed and tasks set will determine which of these aspects of movement should receive attention.

##### 2. Observation by the Student

In observation of a demonstration the student's attention should be directed to some aspect of movement.

Through directed observation of selected demonstrations the students' movement imagination may be stimulated, their movement vocabulary broadened, and their understanding of movement increased. A student is led to appreciate good movement, to develop the ability to perceive his own movement preferences and limitations, and to improve the quality of his own work.

### 3. *Demonstrations*

Teachers are referred to Section IV B Teaching Techniques, on page 13 for an explanation of class organization for and the use of demonstrations. In gymnastics, demonstrations may be given by:

- one child
- two or three children
- half the class
- group of children (a group may be working on a particular piece of apparatus)
- a partner (partners observe and assist one another).

Children are selected for demonstrations to:

- clarify the task

- show quality of performance
- show various levels of performance
- encourage variety
- show similarities or differences
- show sequences or continuity in movement.

Following a demonstration-observation the class, in order to profit from the experience, should have an opportunity to work again. All children throughout the course of a series of lessons should have an opportunity to demonstrate. The teacher must avoid any tendency to always select for demonstration the skilled child. In selecting children for demonstration the teacher must be certain that any child chosen is willing to do so and understands that he is demonstrating for a particular purpose. No child should be asked to demonstrate and then discover to his embarrassment that he is showing "the wrong way".

Demonstrations should be used judiciously and sparingly in Division One because of the egocentric nature of the child at this age. Children in Division Two on the other hand may profit from an analysis of a greater number of demonstrations which should still, however, be given with a specific purpose in mind.

## V. PARTNER OR GROUP WORK

### A. *Introduction*

The child's growing interest in his peers and the social maturity level of the children in Division Two are allowed for through the introduction, at this level, of partner and group work. This may be included in the program through one of the following approaches:

1. It may be included as an integral part of each theme.
2. It may be covered as a separate unit taken towards the end of the year's work.
3. It may be covered through a combination of 1. and 2. in which a separate unit on partner and group work as well as some aspects of partner work in other themes are taught.

### B. *Advantages of Partner and Group Work*

Partner and group work is more than repeating skills with one or more other persons. It provides opportunities to:

- add interest to the work
- learn new skills from partner or group
- require an individual to adapt his movements to those of his partner or group
- force an individual to experience new rhythms and timing
- demand accuracy and consistency in performance
- demand accuracy of observation
- lead and follow
- learn to cooperate
- share and select appropriate activities
- select appropriate apparatus.

### C. *Suggested Procedures Relative to Partner Work*

Before introducing partner work, the teacher should review suggestions as to ways of selecting partners and groups given on page 16, F (4) and understand that —

- a working atmosphere should be established with the class before partner work is introduced
- children should have a good movement background before partner work is introduced

- children should be skilled in handling apparatus before partner work is begun
- partner and group work requires consultation and therefore the teacher should expect some discussion
- partner and group work requires more time for the children to work out sequences
- partners or groups should work at each problem to perfect a finished product showing a clear beginning and ending to the sequence
- confidence should be developed on the floor before applying skills to apparatus
- when introducing apparatus for the first time in partner work the same piece of apparatus should be used for each pair, i.e., hoop, skipping rope
- floor space may be used in conjunction with apparatus when doing partner work so that the approach to and pathway away from the apparatus becomes important
- once partner work has been introduced it is possible to set up one or two apparatus stations in conjunction with a theme so that, when the children move to one of these stations, they combine and work with a partner.

### D. *Approaches to Teaching Partner and Group Work*

In teaching partner and group work the lesson format (Introductory Activities, Skill Development, Final Activity) should be followed and tasks set should be related to the development of a theme.

The following suggests a progression which might be followed in introducing partner work, remembering that activities should be developed on the floor before applying them to apparatus. Teachers should note that the better classes and/or performers, when they have achieved reasonable success with partner work, may apply many of the following suggestions to larger groups, i.e. three, four or five children.

#### 1. Without Apparatus

##### a. Copying part or the whole of a partner's sequence

- Pathway: in a follow-the-leader type situation the pathway must be followed but the method of following the pathway is the child's own choice.



- Following Pathway and Copying the Body Action: in a follow-the-leader type situation the pathway is followed and the main action is copied (jump, roll, stepping, etc.) although it is not exact copying.
  - Following Pathway and Copying the Main Theme: in a follow-the-leader type situation the pathway is followed and the main movement idea is copied (levels, time, tension, etc.) although it is not exact copying.
  - Copying Pathway and Exact Movement: one performs a movement sequence which the other observes, and then tries to perform the sequence accurately.
- b. Making and Negotiating Obstacles without Contact (over, under, around, through)
- basic body shape (curled, long, wide) is made: other negotiates
  - concentrate on changing the base while the other negotiates approaching from different pathways (work for sequence)
  - continuous interchanging — one makes shape and other negotiates who then immediately makes shape for first one to negotiate (keep movement continuous and smooth)
- c. Taking All or Part of Another's Weight
- partners make different shapes with some part touching
  - partners make identical shapes with some part touching
- one person takes part of partner's weight
  - one partner helps other to achieve or maintain a balance
  - by means of a brief contact one person uses the other to achieve flight
  - show different ways of taking all of partner's weight
- d. Matching Actions
- This involves partners doing the same actions at the same time or one after the other. Variations are provided by changing the starting positions and the direction of the movement. Some suggestions are:
- side by side facing the same direction
  - side by side facing different directions
  - mirroring: facing one another
  - mirroring: back to back
  - one behind the other facing the same direction
- e. Meeting and parting with similar or contrasting actions
- f. Meeting and passing with similar or contrasting actions
2. With Apparatus
- a. Partner holds piece of apparatus (hoop, skipping rope) for other to negotiate
- b. Suggestions in 1 a., d., e., and f. above may be applied to apparatus.

## VI. ORGANIZATION OF EQUIPMENT AND AIDS TO INSTRUCTION

Section F., page 16 gives the teacher suggestions designed to assist him in his class organization. This section gives, in greater detail, suggestions that should make the gymnastics lessons more satisfactory.

### A. Accessibility and Storage of Gymnastics Equipment

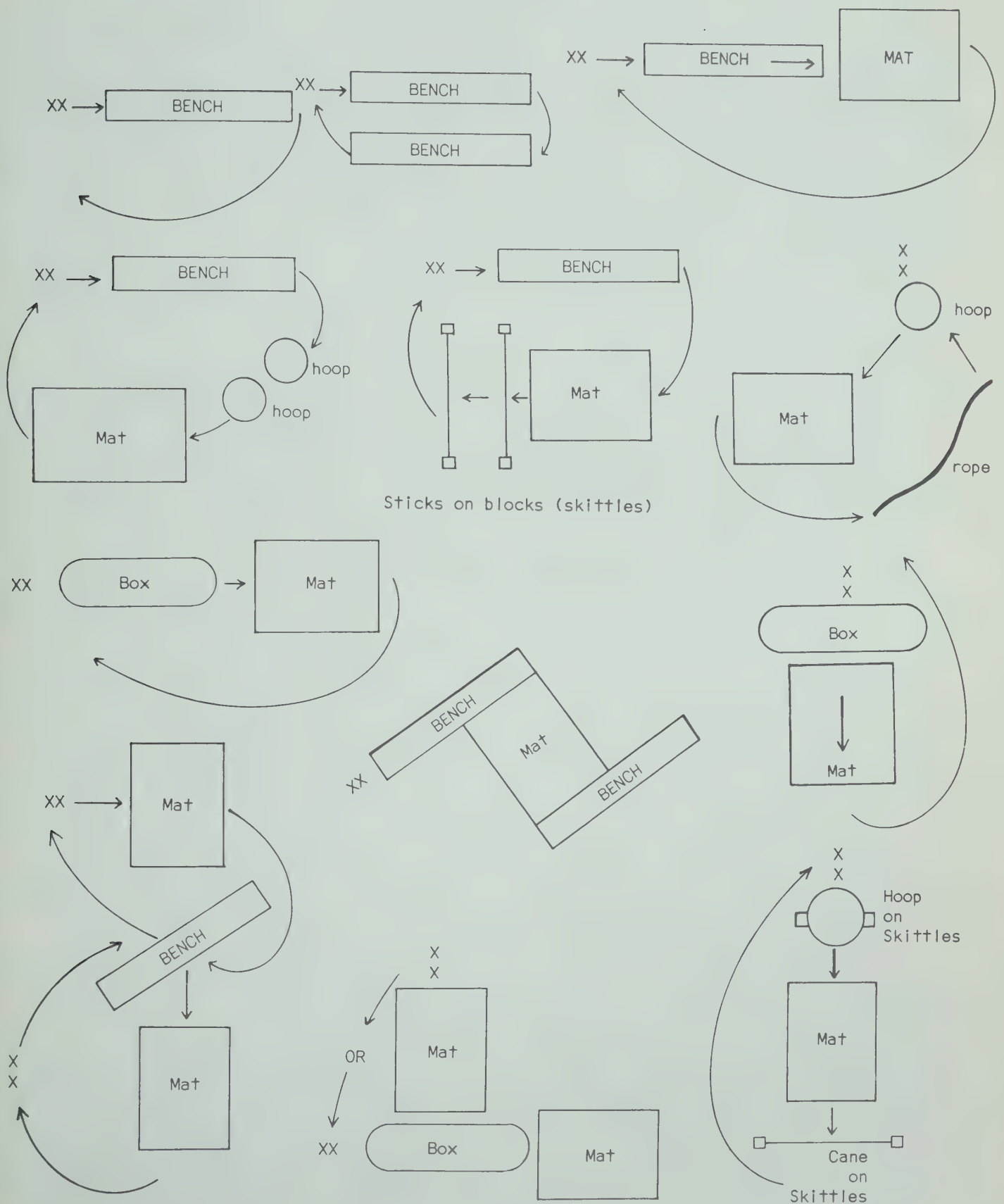
Gymnastics equipment should be stored in an area where it is easily accessible for the instructional program. When not in use, it should be stored so that it does not interfere with the conduct of other activities in the gymnasium. It may be an advantage for all classes in an elementary school to schedule their gymnastics lessons on the same day(s) so that the movement of heavy equipment is kept to a minimum.

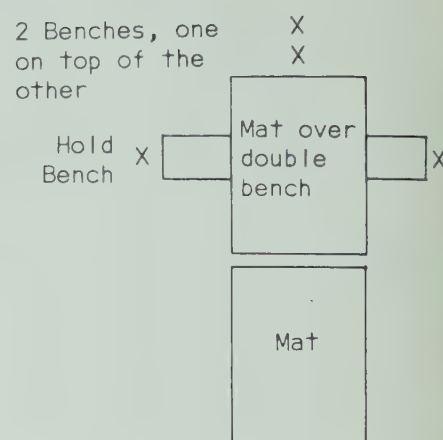
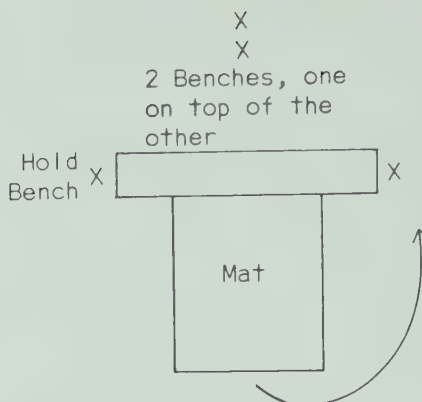
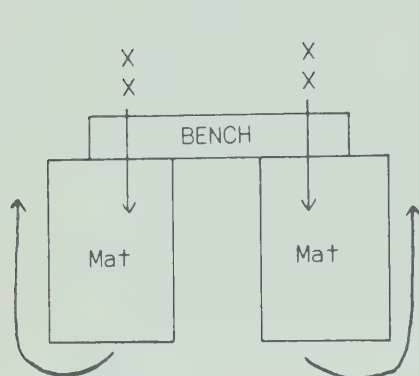
### B. Distribution and Handling of Equipment

1. Routines for moving equipment should be established —
  - a. *Mats*—Mats should be carried and not dragged. Four children, one at each corner of the mat and all facing the same direction, should lift and move the mats. When not in use mats should be stored on a flat mat truck.
  - b. *Benches*—Benches should be carried and not pushed or dragged. Two children facing one another, one at each end of the bench, should lift and carry the bench.
  - c. *Springboards*—Springboards should be carried by three children all of whom face the board. Two children lift the base at each corner of the spring end, the other child lifting the other end.
  - d. *Box Horse*—The box horse should be moved in sections. Two children facing lift and carry the top section or sections depending on the size of the

children. The lower section(s) are lifted and carried by two other children. The lower sections are placed first.

- e. *Hanging Ropes*—Hanging ropes should be released slowly after making sure that the space is clear. These ropes should never be knotted.
  - f. *Climbing Apparatus*—Because the types of large climbing apparatus vary, each teacher should work out with her class the best method of getting out and putting away this equipment.
  - g. *Improvised Equipment*—Teachers using improvised equipment must ensure its safety prior to use.
2. Children should be assigned to get out, set up in the same location, and put away the same piece of apparatus for a series of lessons.
  3. Time may be saved in future lessons if, in the first lesson of a unit, time is devoted to ensure that pupils understand their responsibilities for getting out, placing, and returning the apparatus efficiently and quietly.
  4. Placement and the combination of pieces of apparatus will vary from unit to unit. The apparatus placement and arrangement should in early stages be directed by the teacher. Later the experienced class may determine the arrangement of apparatus for their group. If apparatus is fixed, the pathway to and from may be varied.
  5. Some suggested apparatus arrangements and combinations are shown on the next page.





### C. Aids to Instruction

#### 1. Class organization for apparatus work

- In the first few lessons with a new class it is wise to have all children working on the same type of apparatus. This makes control, establishment of work habits, and observation easier for the teacher. The apparatus selected for use should be of sufficient quantity so that every child in the class has a piece, i.e. ropes, hoops, etc.
- In succeeding lessons other pieces of apparatus may be introduced gradually. Groups become smaller and are rotated during the lesson. An illustration of the progressive introduction of pieces of apparatus might be
  - all the class works with hoops
  - all the class works with skipping ropes
  - half the class works with hoops  
— half the class works with skipping ropes  
— groups rotate
  - one third of the class works with hoops  
— one third of the class works with skipping ropes  
— one third of the class works on benches (3 - 4 children to a bench)  
— groups rotate
  - one quarter of the class works with hoops  
— one quarter of the class works with skipping ropes  
— one quarter of the class works with benches (3 - 4 children to a bench)  
— one quarter of class works with mats (3 - 4 children to a mat)  
— groups rotate
  - Now that groups are used to working on their own and rotating, other stations may be introduced to a maximum of about eight with three to four children now working in a group.
- More experienced teachers and classes may very quickly be able to organize as outlined in b. vi. above.
- Suggestions as to possible techniques for groupings are given in Section F4, page 16.
- Groups should rotate once or twice during the apparatus section of the lesson.

- The Clock Rotation Chart described on page 16 may be used to ensure that all children have an equal opportunity to perform on the different pieces of apparatus.

- Rotation from apparatus station to apparatus station should be so arranged that children in any given lesson will be required to perform a variety of types of activities. Apparatus stations making similar demands should be interspersed with stations requiring different gymnastics skills, i.e. rather than rotating from one section of the climber to another section on the climber, children should rotate from a station on the climber which calls for hanging, swinging, suspending type movements to a station such as a bench or mat which calls for balancing, rolling type activities.

- Large climbing equipment (Canadian Climber, Alberta Agility Apparatus, Whittle, Trysson, etc.) may be used in conjunction with other pieces of apparatus. Approximately nine children may work on the climber at one time. These children may either move freely about the climber, or three or four children may be restricted to each bay or section. The following progression may be used in introducing the children to work on large climbing apparatus:

- allow time for children to explore and to develop confidence
- encourage continuous movement
- set tasks involving on, off, over, and through
- set tasks involving supporting or suspending different parts
- introduce tasks concerned with the theme

- At the signal to "stop" children should come down and off the apparatus, sit quietly by it and wait for further instructions.

#### 2. Dress

Children's performance in gymnastics is greatly enhanced by the wearing of suitable clothing which permits freedom of movement and avoids social embarrassment. In gymnastics children should, for the purpose of safety and freedom of movement, wear *shorts*, *T-shirts*, and work in *bare feet*. Unsuitable clothing such as skirts, and frilly blouses, etc. are a definite hazard when working on apparatus. Bare feet provide for better grip on the apparatus than running shoes, and afford an opportunity for better refinement of movement, and increased foot and lower leg development.



## VII. SAFETY

Children of all ages are well aware of their capabilities and limitations and therefore seldom attempt activities beyond their ability. If children are left to answer the tasks in their own way they are seldom likely to attempt activities beyond their ability. If the child chooses to attempt or is challenged to attempt a difficult activity he/she should not hesitate to ask the teacher for assistance.

In every gymnastics lesson a quiet working atmosphere should prevail in which each child is given a maximum amount of purposeful activity at his own level of interest.

In each lesson the following safety factors should be taken into account

- children should be encouraged to work in adequate spaces
- apparatus should be set up to provide adequate working space for the tasks assigned
- the teacher should check to see that apparatus is properly assembled
- the teacher must ensure that improvised equipment is suitable for the demands placed upon it.
- mats should be used as part of apparatus and not as a safety feature in case children fall
- mats should be used if the task requires that children land from a considerable height
- children should, for reasons of safety and freedom of movement, be suitably dressed (shorts, T-shirts, bare feet)
- the teacher, on observing a child who needs immediate help, may give the class the signal to "stop" so that she may devote her entire attention to assisting the child in difficulty.
- in all other instances the teacher, to avoid distracting a child in the process of completing a difficult maneuver, should check to see that no child is in a precarious position before giving the signal to "stop".
- children should climb down ropes placing hand below hand. Sliding down may cause severe rope burn
- at signal to "stop" children should come off the apparatus, sit quietly and wait for further instructions
- children should be provided with opportunities to develop control of body momentum in such activities as landings from jumps, from balanced positions, and lands followed by rolls
- opportunities should be provided to develop skill on the floor before applying it to apparatus
- demonstrations should portray a range of abilities to prevent children from attempting to duplicate only the difficult tasks
- teachers should offer praise and encouragement to all deserving children regardless of level of performance. This approach tends to prevent children from attempting difficult and daring activities for the purpose of receiving attention.

## VIII. THE GYMNASTICS LESSON

### A. Description of the Gymnastics Lesson

Section A (IIIA — Lesson Planning — page 4) gives a picture of the general format of the physical education lesson. A more detailed description of a gymnastics lesson is given here to further assist the teacher in planning lessons in this section of the work.

The gymnastics lesson falls naturally into three parts:

1. **Introductory Activities.** This portion of the lesson provides for the transition from the classroom to the gymnasium. Activity begins as soon as the children enter the gymnasium, and may be free choice or limited by the teacher. Instructions as to this portion of the lesson should be given in the classroom or changing area. The work is frequently a review of past material, but it may be used at times to introduce a new theme. Activity is usually individual in nature and must be vigorous and directed at warming and limbering all muscles. For variety and interest small apparatus may be used on occasion in this portion of the lesson.

During the introductory activities the teacher is provided with an opportunity to assess the success or weakness of work of previous lessons, to provide guidance and coaching to individuals, to gain pupil interest, and to set the mood of the lesson.

In a thirty-minute lesson the introductory activities may last from three to five minutes.

2. **Skill Development.** This part of the lesson provides opportunities for children to develop skills in body management. Although the activities are usually individual in nature, they may include partner or small group work depending upon the skill level and maturity of the children. In this section of the lesson the teacher sets tasks related to the theme of the lesson, a theme being developed over a series of conse-

cutive lessons. In order to ensure a well balanced lesson the teacher should set tasks in each of the following areas:

- a. **Leg Work.** Tasks should require activities involving running, jumping and landing
- b. **Arm Work.** Tasks should involve taking the weight on hands and feet, and when skill is developed, on the hands only.
- c. **Body Work.** Tasks should involve muscles of the trunk in activities such as rolling, curling, stretching.
- d. **Sequence Work.** Two or more activities are combined to make a smooth sequence of movements.

This section of the lesson prepares the children for work on apparatus. In the first few lessons of a theme the skill development section of the lesson is longer than in later lessons when more time is then devoted to apparatus work. In a thirty-minute lesson, approximately ten to fifteen minutes is devoted to the skill development part of the lesson.

3. **Final Activity.** This portion of the lesson naturally develops from the skill development section of the lesson. The skills developed in the second part of the lesson are now applied to large or small apparatus. Opportunities are also provided in this part of the lesson for those activities not possible on the floor, such as hanging and swinging. The time spent on the final section of the lesson may vary from ten to fifteen minutes in a thirty-minute lesson.

To assist with control and to provide a calming influence the lesson could conclude with the children performing a task on the floor. This task is assigned prior to asking them to remove the apparatus. They commence work on it as soon as their apparatus is away.

## B. Differences in Gymnastics Lessons in Division One and Division Two

	Division One	Division Two
1. Introductory Activities	Frequently teacher directed. Small equipment is frequently used. Usually individual in nature.	Usually children's choice. Small equipment may be used. Usually individual in nature but may include at times some partner work.
2. Skill Development	Tasks set allow for a wide range of responses. Sequences are simple. Because there is little difference in choice of activity and skill level between sexes, the quality of responses is very similar. Most work is individual in nature. Simple partner work may be introduced.	Tasks set demand more specific response. Sequences are more complex. There is a marked difference in choice of activity and quality of response between the sexes. More advanced partner and group work is introduced.
3. Final Activity	Most work is individual in nature. Time on apparatus is predominantly experimental and exploratory. Time at apparatus stations is reasonably short. Children have difficulty transferring floor activity to the apparatus.	Partner and group work is included. Work on apparatus is limited by tasks related to theme. Children work for a longer period of time at each apparatus station. Children become increasingly capable of transferring floor work to apparatus.

## IX. GYMNASTICS THEMES

### A. Introduction

(Teachers are referred to the charts on pages 85 and 93 for the outline upon which the following is based.)

One way to develop the work in gymnastics is to take *Themes* (major ideas) from *What the Body Can Do* (Body Actions, Body Parts, Body Shape, Body Function) and then to develop and enrich the material using ideas from *Space*; *Time*, *Energy*, and *Flow*; and *Relationships*.

In advanced classes, Gymnastics Themes may also be based on common elements such as: *Space*; *Time*, *Energy*, and *Flow*; and *Relationships*. These themes may enrich programs of formal gymnastics.

Although the prime objectives focus on physical skills the program should be extended to include emotional skills. In each theme the teacher should attempt to have children develop kinesthetic awareness as well as sensing how others may be feeling while performing certain activities.

### B. Development of a Theme Through Coaching

#### 1. Introduction

A theme is selected and developed over a series of consecutive lessons. Each lesson is developed according to the lesson plan outlined in Section VIII, page 91. Tasks are selected relative to the theme and in the skill development section of the lesson tasks from the four areas (arms, legs, whole body, and sequences) should be included.

In the beginning phase of teaching gymnastics with a class, stress must be placed on *spacing* and *listening*, *control of momentum*, *assessment of abilities*, *safety precautions*. These aspects should be considered important features in the development of all themes at all levels and should consequently receive periodic review.

#### 2. General Coaching Points for All Themes

The teacher must coach in order to clarify the theme for the children and to ensure that the performance of each individual in the class and the work of

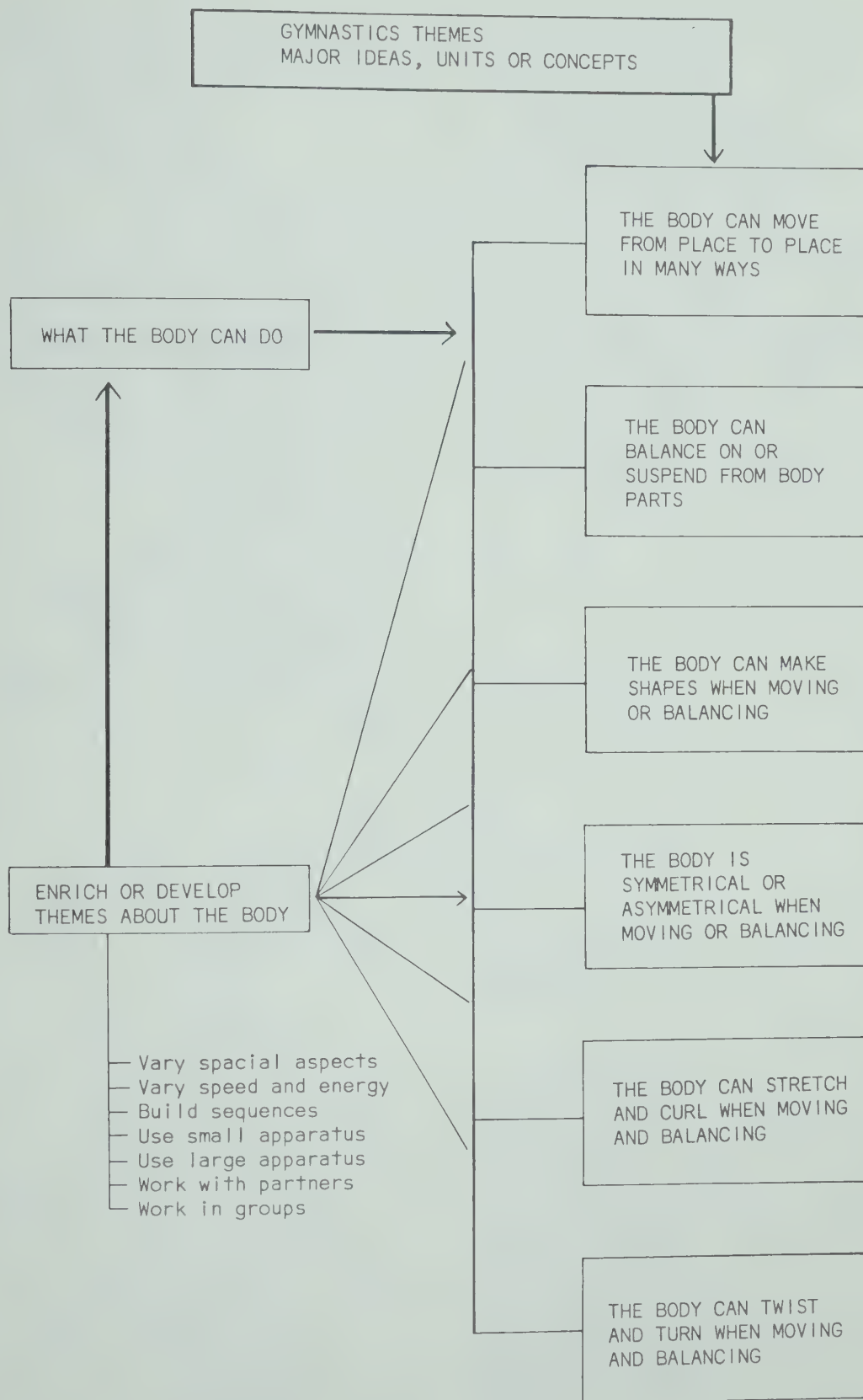
the class as a whole improves relative to the theme. As circumstances demand the teacher structures learning situations and coaches to develop variety, to improve the quality and the standard of performance, and to ensure safety. The teacher should make use of his voice and gestures to reinforce coaching points. He should adopt a positive approach making good use of praise and encouragement.

#### a. Coaching for Variety

- rephrase the task
- vary: — speed
  - pathway
  - number of body parts used
  - named parts (hands, feet, seat, head) used
  - parts leading
  - level
  - shape
  - sequence order
  - apparatus
  - apparatus arrangements

#### b. Coaching to Improve Quality of Performance

- require each individual to answer the task
- direct coaching to an individual's performance
- stress: — time used, i.e., explode into action, make a faster beginning, move more slowly into the balance
  - muscular tension required, i.e. lock elbows, be soft on your feet
  - amount of personal space required to perform an activity, i.e. stretch toes to ceiling





- amount of general space required, i.e. make your sequence take you across the room
- flow of single action, i.e. make roll smooth
- flow necessary to link parts of a sequence, i.e. find a better action to join the middle and end of your sequence
- clear beginning and ending of a sequence

#### c. Coaching for Safety

- work on tasks appropriate to skill level
- emphasize general and personal space awareness, i.e. move into empty spaces, work on apparatus without interfering with others
- anticipate the movement of others around you
- control momentum:
  - i. from height:
    - look down before coming down
    - land on balls of feet
    - absorb shock by bending knees and giving at ankles
    - turn fall into a roll
    - climb up and down ropes
  - ii. when moving forwards, sideways and backwards:
    - if on feet, lower centre of gravity (lower seat)

- if on feet, widen base (feet apart)
- let momentum die gradually
- turn falls into rolls (forward, sideways, backwards)
- use arms and hands to protect face
- if on hands or head, either tuck and roll or twist to come down on feet

#### C. Apparatus Section of Lesson

Teachers are referred to Section VI, page 88, for suggestions which will assist in organizing and presenting the work in this section of the lesson. In addition the teacher should be cognizant of the fact that

- activity ratio must be kept high (numbers in each group should be kept small — approximately three)
- apparatus may be approached from many different directions
- children should be encouraged to utilize floor space around apparatus
- children should work away from and back to the apparatus

#### D. Detailed Analysis of Themes

The following provides in some detail an outline of tasks which might serve as a guide for teachers when planning their lessons around a theme. In planning the skill development section of the lesson a selection of tasks from each of the four areas should be made. Teachers may find the detail presented in this material useful to their purposes while others may find it confining. Teachers are invited to use it in part or in whole according to their particular needs.

## 1. THEME ONE

### THE BODY CAN MOVE FROM PLACE TO PLACE IN MANY WAYS

#### a. Introduction

The body moves by means of body actions such as *rocking, rolling, sliding, jumping, climbing, swinging, and stepping*. The latter may include such locomotor movements as walking, running, skipping, galloping or the transfer of weight alternately from one body part to another as in foot to foot, knee to knee, hip to hip, etc.

While the major emphasis in Theme One is on TRAVELLING, the following ideas may serve to enrich the main theme. The travelling actions are performed on body parts which may be "named parts" such as hands, feet, knees, seat; numbered parts such as one, two or three parts; large or small parts; and round or flat parts. Various body parts may lead the action and various actions may be performed with different parts high. Actions may be performed keeping two parts of the body near together or far apart. As the body travels, weight is taken on body parts, the body makes various shapes, and the body performs the anatomical functions of stretching, curling and twisting.

The instructional objective in this theme is to have the children combine various methods of travel to form sequences. In these sequences while the teacher continues to emphasize ways of travelling, he also tries to improve the performance by utilizing the enrichment factors of space; time, energy and flow; and relationships.

#### b. Observation and Coaching Points

- i. Stepping:
  - maintain rhythm
  - establish firm base
  - running:
    - weight on ball of foot
    - action in direction of movement
    - light feet
    - speed should be associated with the momentum required for the action
- ii. Rocking:
  - small part of body touching floor or apparatus
  - maintain rhythm
- iii. Rolling:
  - roll on curved body surfaces
  - momentum will aid in roll
  - protect head (tuck in, push with hands)
- iv. Jumping:
  - give at knees and ankle to absorb shock on landing

- extend ankle, knee, hip on take-off
- use arms to assist in gaining height on take-off and maintaining balance in flight
- keep head and eyes up

v. Climbing ropes:

- grip with feet
- push with legs to raise body

c. Skill Development:

The tasks are selected to produce as great a variety of travelling skills as is individually possible. In addition, the teacher works for an acceptable level of achievement which will give each child a sense of personal pride and satisfaction.

Legs	Arms	Whole Body	Sequence
— walk into empty spaces	— travel on hands and feet	— travel with stepping action without using hands or feet (hip to hip, hips to shoulders, knee to knee)	— combine locomotor movements in sequences
— move into empty spaces in different ways with just feet touching floor (run, skip, hop, gallop)	— travel on hands and feet with different parts facing ceiling (tummy, back, side)	— travel in and out of a hoop placed on floor or held by partner (horizontal or vertical) with different parts of body touching floor	— skip, run, jump
— travel on different parts of feet (toe, heel, ball, outside, inside)	— travel on hands and feet turning over continuously	— travel so one part of the body slides:	— jump, run jump
— travel into spaces on feet and stop on signal	— travel on: — two feet and one hand — two hands and one foot — one hand and one foot (same side, alternate side of body)	— use legs only to make body slide	— walk, jump, run
— stand in space, jump and come down softly	— travel on hands and feet: — hands close to feet — hands a long way from feet	— slide while holding one part of body high	— make a sequence of three ways of rocking
— run and jump	— fix hands: — move feet near hands — move feet a long way from hands	— curl up like a ball making body rock from one body part to another (hip to hip, hips to shoulders)	— combine rolling like a ball and rolling like a log
— run, jump, land and go on running. Repeat.	— fix feet: — move hands near feet — move hands a long way from feet	— rock using a hoop or skipping rope	— move on hands and feet then roll
— travel on feet with short steps, long steps	— travel in and out of hoop placed on floor with only hands and feet touching the floor	— curl in a ball. Which part is touching floor? Curl on a different part	— travel on hands and feet, roll and jump
— run and jump over an object (line, beanbag, hoop, etc.)	— travel on hands and feet with feet sometimes on the floor and sometimes on a wall	— curl in a ball and roll	— travel, jump, roll
— develop the following; (single and double take-off): — one foot to two feet — two feet to two feet — one foot to the other — two feet to one foot — one foot to same foot	— fix hand(s) or foot (feet) in hoop, move rest of body as far away as you can. Change bit fixed in hoop	— roll stretched long	— travel about the room taking your weight from one part of the body to another. Change body part taking the weight
— jump in and out (in different ways) of a hoop placed on the floor (hoop for each)	— travel with just feet and hands touching floor in and out of a hoop held horizontally or vertically by a partner	— roll over a shoulder	— stretch rope on floor. Travel from one end to the other with hands and feet touching, roll coming back
— stand in hoop and see how far you can jump out	— travel with hands or feet moving alternately or together	— from a squat position, lower some part (not head) (knees, seat, hip) to the floor and curl and roll	— in pairs, one person holds hoop for partner who travels through one way and turns and travels back the same or a different way
— run and leap, land one foot after the other, continuous movement	— travel letting the feet overtake the hands	— as above start from standing position	— as above
— run and jump keeping feet together or placing them apart during jump		— walk; slowly lower and role until regaining weight on feet	— travel under hoop and back through
		— run, skip, gallop or jump then slowly sink into a roll and regain weight on feet	— travel through one way and back another
		— roll the body while holding an object (bean bag, hoop, rope)	
		— combine different ways of rolling	

vi. Swinging:

- swing into empty spaces
- grip with hands and feet or hands only

## Legs

## Arms

## Whole Body

## Sequence

- place hands flat on floor with fingers spread and facing forward. Lift seat toward ceiling by pushing feet off floor. Land softly bringing feet close to hands. (Keep head up by pinching back of neck short. Keep arms strong by locking elbows. Move shoulders over hands)
- as above: use twist of hips to land feet beside hands
- as above: vary the number of feet used in take-off and landing

## Enrichment

Travel as outlined in tasks above showing:

- different body parts leading
- lifting different body parts high
- changes in direction (forwards, backwards, sideways)
- changes in level (high, medium, low)
- changes in speed (quick, slow)
- changes in shape
- working with a partner:
  - follow partner's pathway (see page 87)
  - follow partner's pathway copying main body action (see page 88)
  - copy partner's pathway and exact movement (see page 88)
  - match actions with partner (see page 88)

### d. Final Activity: Apparatus

#### i. Bench

- travel from end of bench to the other
- travel over, under, along, on, off the bench
- travel along bench:
  - on feet
  - on hands and feet
  - on hands only
- travel along bench with feet sometimes on bench and sometimes on floor
- travel along bench with hands on bench and feet going from side to side
- travel with part of body on bench and part on floor
- travel along bench with one part of body sliding
- travel along bench on:
  - four parts
  - three parts
  - two parts
  - one part
- let different parts lead you as you travel along, over, or under the bench
- jump on and off a bench practicing a variety of take-offs and landings

- roll along a bench
- make a sequence of travelling actions along the bench
  - show changes of direction
  - contrast in levels
  - show variations in speed

#### ii. Two or More Benches

(one on other, side by side, sloping one on the other, "T" shape, "V" shape, square)

- use travelling tasks suggested for one bench above

#### iii. Single Mat

- approach mat on hands and feet and cross mat using parts of the trunk
- approach mat on hands and feet and roll to cross mat
- run to mat, jump onto mat and roll to come off same side of mat as it was approached

#### iv. Two Mats: Side by Side

- roll across one mat; jump and roll across second mat
- travel down one mat and return along the other

#### v. Mats and Other Apparatus

- mats can be used in conjunction with other apparatus as an approach to or pathway from

#### vi. Box Horse and Mat

- get on and off box horse, roll along mat
- get on and off box horse using hands and feet only, roll along mat
- get onto horse and jump off, land on two feet, roll along mat, jump
- travel over a horse with hands only touching
- travel along box horse and over the mat

#### vii. Canes or Hoops on Skittles

- go over and come back under
- travel over or under with only hands and feet touching the floor
- run to, jump over, and slide back under



- assign tasks involving rocking, rolling and sliding actions using canes or hoops supported on skittles in conjunction with other pieces of apparatus

#### viii. *Horizontal Pole, Bars or Beam*

- travel along
- travel over and come back under
- travel along, jump from
- travel under

#### ix. *Parallel Ropes*

- travel along, under, over parallel ropes

#### x. *Climbing Ropes*

- move up and down:
  - a single rope
  - two ropes
- swing and travel from one rope to another

#### xi. *Storming Board*

- vary method of travel using a storming board in conjunction with other pieces of equipment

#### xii. *Climbing Apparatus*

- experiment. Show what you can do
- show all the places that you can get onto the climber and come off softly
- move on, off, in and out, up and down, around and through, and over pieces and spaces of the apparatus
- same as above only limit parts touching the apparatus to hands and feet
- move around apparatus moving hands and feet alternately
- move around apparatus using hands only
- travel by gripping the apparatus with different body parts (hands, knees, feet, etc.)
- swing rope to travel from one place to another
- travel up and down different parts of climber
- show changes of direction as you move around climber
- travel around climber keeping different parts high
- show variations in speed as you work on climber
- as you travel show one part high and then that part low

## 2. THEME TWO

### THE BODY CAN BALANCE ON OR SUSPEND FROM BODY PARTS

#### a. *Introduction*

THEME TWO develops the concept that weight can be received on and supported by a number of parts of the body. Many interesting ways of HANGING, BALANCING and GRIPPING should grow out of the work. The body balances on or suspends from BODY PARTS which may be:

- “named parts”, such as hands, knees, feet
- “numbered parts”, such as four, three, two or one part
- large or small parts
- round or flat parts

Tasks concerned with BALANCING should be introduced along with many of the TRAVELLING tasks of theme one. The attention in theme two is directed to the part of the body taking the weight.

#### b. *Observation and Coaching Points*

Balance refers to the ability to hold the body over a comparatively small base.  
Balance:

- place centre of gravity vertically over base of support to help in achieving equilibrium
- use limbs to assist and maintain balance

- use appropriate muscular tension to hold body in balance (too much or too little tension affects control)
- use initial impetus to achieve upside down position for inverted balances
- decelerate and control energy at point of balance
- use appropriate speed and energy. Both will vary according to the action and the performer
- push away from base
- maintain balance with controlled compensatory movements
- use correct head position and focal point
- develop attention and concentration in order to maintain balance

#### Hanging and Gripping:

- grip rope or bar with thumb and fingers on opposite sides
- grip hands above, below, together, apart, near or far or combinations of these
- face palms toward or away from the body
- spin in direction of thumb
- hang from different parts of the body

### c. Skill Development

Legs	Arms	Whole Body	Sequence
— balance on one foot. Place the other foot in different positions	— make bridge shapes: — on hands and feet — on two feet and one hand	— balance on shoulders lifting hips high	— choose three balance positions and make a sequence by moving easily from one to the next
— move into a balanced position on both feet, one foot	— on two hands and one foot — on one hand and one foot (alternate side, same side)	— balance on two parts that are the same (knees, hands, feet, shoulders)	— balance, lifting one part of body high, come down softly, support weight in a different way and lift same part high
— jump over an object (line, hoop, skittle) and hold balanced position on landing	— on four, three or two parts	— balance on two different parts with parts on opposite sides of body (left hand, right knee)	— balance, lifting one part high, come down softly, support weight on another body part and lift another part high
— show a stretched or a curled balance on your feet (foot)	— make bridge shapes over an object (bean bag, line, rope, hoop, etc.)	— balance on two different parts on the same side of the body (left knee, left elbow; right hip, right foot)	— balance, lifting one part high, come down softly and balance on that part
— show a balance on feet (foot) and change shape without losing balance	— hold different parts high while taking weight on hands and feet	— show a balanced position on a large area of the body	— build a sequence taking weight on one, two, three, or four parts of the body successively
— show a twisted shape while balancing on feet or foot	— hands on floor, send seat to ceiling, hold, land softly	— show a balanced position on a small body part	— balance, roll, balance
	— as above, make running steps in air with legs	— practise balanced positions in which some or all of your weight is on hands, feet, elbows, knees	— roll, balance, roll
	— hold the body off the floor in as many ways as you can using hands and arms only as balance points	— show a stretched balance, a curled balance	— travel, balance, travel
	— practise taking your weight on one hand	— show a balance, change shape without losing balance	— balance, travel, roll, balance
	— find ways of moving about with weight on hands	— show a balance in which body is twisted	— balance, balance, travel, jump
	— show movements in which weight goes onto and off the hands	— show a balance in which feet are: — together — apart	— jump, balance, jump
		— show balances holding different parts high	— jump, balance, roll

### Enrichment

#### Working with a partner

- make identical balance positions
- make different balance positions with some part touching
- make identical balances with some part touching
- perform sequences in matching actions (see page 88)

#### In sequences outlined above, show

- change of direction
- change of level
- change of speed

### d. Final Activity: Apparatus

#### i. Benches (same arrangements as suggested in Theme I)

- make a balance with part of body on bench and part on floor

- balance, using a bench, on:

- named parts
- numbered parts
- large and small parts
- round and flat parts

- balance on bench lifting different parts high
- travel along bench, balance, travel on
- roll along bench into a balance, travel off

#### ii. Mat(s)

- balance, roll, balance
- roll to balance, roll off
- make a sequence of balances

#### iii. Box Horse and Mat

- get on horse, balance, and dismount
- get on horse, balance, dismount and roll to new balance

iv. *Skittles and Canes*

- move to cane on hands and feet, balance over cane, travel on
- travel to cane, balance, travel on
- roll to cane, balance, roll away

v. *Horizontal Pole, Bar or Beam*

- balance on
- suspend from
- balance with some part on pole and some on floor

vi. *Parallel Ropes*

- find ways of balancing on or suspending from one or two ropes
  - named parts
  - numbered parts
  - parts high
  - shape

vii. *Climbing Ropes*

- find ways of suspending from one or two ropes:
  - hands
  - feet
  - numbered parts
  - parts high
  - shapes

viii. *Climbing Apparatus*

- find all the places you can grip with hands, knees, arms
- find all the places you can hang on and suspend from body parts
- hang or suspend from four, three, two, or one part
- balance with parts of the body on climber and part on floor
- hang or suspend the body while holding different parts high
- find all the places that you can balance on body parts

### 3. THEME THREE

#### THE BODY CAN MAKE SHAPES WHEN MOVING AND BALANCING

a. *Introduction*

The body, when moving or held still in a balance assumes basic shapes which may be categorized as:

Round	— like a ball
Stretched long	— like a pencil
Stretched wide	— like a wall
or Twisted	— like a corkscrew

The **ROUND** shape results from curling around a centre in any direction such as forward, backward (arched position) or over one side. This shape is commonly used for rocking or rolling.

The **STRETCHED LONG** shape occurs when one stretches away from the centre in two opposite directions or stretches away from, a balance or suspension part(s). This shape is commonly used in jumps, vaults and balances.

The **STRETCHED WIDE** shape results from the extension of the right and left side of the body away from the mid line, and may be observed in cartwheels and in some jumps and balances.

The **TWISTED** shape results from holding one part still and rotating other parts or turning parts in opposite directions.

At times, one part of the body may be round while another may be long, wide, or twisted.

THEME THREE builds on the travelling and balancing tasks of the first two themes. The major emphasis is now on the **SHAPE** the body makes while travelling and balancing.

b. *Observation and Coaching Points*

The major objective of this theme is to assist the performer to achieve greater clarity of shape while travelling and balancing through directing attention to the shape of the body while performing the activity.

- hold "still" balanced positions
- assume shape quickly in jumps
- involve the trunk as well as the extremities when stretching and curling
- use twisting movements to link changes from shape to shape
- feel and see your shape
- demand clarity of shape
- in stretching pull all body parts away from centre
- in curling pull all body parts into the centre

c. *Skill Development:*

The vital learning aspect in all work in shape is that the children feel the relationship of the shape to the space and the environment. The teacher should continually foster this aspect of the learning experience. (see next page)



## Legs

- on feet practice making a variety of shapes with the legs:
  - curled
  - long — narrow
  - stretched wide
  - twisted
- from standing or running jump, showing shape(s) in legs as outlined above
- travel on feet in round, wide, long, narrow or twisted shape
- jump over an object (line, beanbag, hoop) showing a shape in the air and a shape on landing emphasizing the legs
- jump, run, jump showing contrasting shapes in legs in each jump
- using different body bases explore leg shapes in the air

## Arms

- make a bridge shape on hands and feet, make bridge move
- vary body shape while varying the number of hands and feet touching the floor
- move in different ways on hands and feet, sometimes be curled, long, wide or twisted
- take weight on hands, let feet touch wall, make shapes with body
- take weight on hands, show ball, long — narrow, wide, twisted shape
- weight on hands, show three shapes without losing balance

## Whole Body

- make a rounded shape. Which part of your body is on the floor? How many body parts can you find on which to make a curled shape?
- as above making:
  - wide shape
  - long extended shape
  - twisted shape
- slide in different shapes
- rock in different shapes
- roll with body curled, stretched
- using different parts of the body make bridge-like shapes
- start with round shape, stretch to make
  - long shape
  - wide shape
- using different balance positions hold different shapes
- with same part(s) supporting show as many shapes as you can
- travel about floor making body move continuously through four different shapes
- select one shape and show this shape using different points of support
- start from a rounded shape, stretch or twist your body to make another shape
- using same balance point show as many shapes as you can

## Sequence

- while varying body shape make a sequence of:
  - rocking actions
  - rolling actions
  - sliding actions
- as you travel about floor show different body shapes
- travel in three ways showing a change of shape for each way
- show three balances, emphasize a different shape in each, join them together smoothly
- balance, move from long to wide shape
- practice making curled, wide, long twisted shapes in sequence
- make a pattern of bridge-like shapes
- make a sequence based on:
  - wide shapes
  - long shapes
  - different body shapes
- make a sequence of runs and jumps showing different body shapes in jumps
- travel, balance, travel, showing three contrasting shapes
- balance, travel, balance; emphasizing shape

## Enrichment

In a number of tasks outlined above show:

- changes in direction
- changes in level
- changes in speed
- variations and combinations of vertical and horizontal planes (this concept, in the child's mind, is best explained by: stand in door, lie on table, move in the wheel)
- working with a partner:
  - partners showing contrasting shapes (see page 88)
  - copy accurately partner's sequence (see page 88)
  - match movements with partner (see page 88)

## d. Final Activity: Apparatus

### i. Benches

- travel along maintaining one shape and return in another shape
- slide down inclined benches, vary shape
- slide along bench, maintaining a body shape using hands or feet to propel
- roll along bench:
  - curled
  - long narrow
  - wide
- take weight on hands on the bench, lifting feet into the air and make wide, curled or twisted shape
- travel along bench showing different shapes
- balance on bench making different shapes
- make a sequence stressing shapes and involving travelling and balancing

## ii. Mats

- travel by rolling in a variety of shapes
- travel across one mat in a round shape and across another in a long shape
- travel in one shape across one mat and a different shape across a second mat
- balance in one shape, travel off mat in a different shape
- roll to a balance emphasizing shape in balance, move off

## iii. Box Horse (Long or Cross)

- arrive on horse in a round shape, jump off in a different shape
- move over the horse by taking weight on the hands. Emphasize shape of lower half of body
- arrive on the horse, balance emphasizing shape, move off

## iv. Storming Board (Inclined Board)

- travel up, jump off showing a shape in air, land on feet and roll
- travel down board in one shape
- travel, balance, travel emphasizing shape

## v. Parallel Ropes

- hang, travel or swing emphasizing shape

## vi. Springboard or Beat Board and Mat

- (head and eyes up, use arms to balance, land on two feet)
- jump from a springboard emphasizing shape in air

## vii. Horizontal Pole, Bar or Beam

- hang, balance, travel or swing in a variety of shapes
- travel by sliding in a shape
- travel over in one shape and back under in a different shape
- jump from the pole, bar or beam emphasizing shape

## viii. Climbing Apparatus

- showing contrast in shape, travel, balance or hang on apparatus
- travel on climber emphasizing round, wide, long or twisted shape
- travel on climber changing clearly from one shape to another
- travel toward climber in one shape, emphasize different shape on climber, move away in a different shape
- swing, changing body shape
- swing, travel, swing, emphasizing body shape

# 4. THEME FOUR

## THE BODY IS SYMMETRICAL OR ASYMMETRICAL WHEN MOVING OR BALANCING

### a. Introduction:

This theme develops the concepts of body shape. It requires a more advanced understanding of movement, but certain classes in Division Two will be ready to attempt these concepts. Individual children within the classes may find certain of these coordinations extremely difficult.

The body, if divided by an imaginary vertical line, has corresponding parts on either side. When moving or held still in a balance the two sides may be symmetrical or asymmetrical.

Symmetrical: both sides of the body move together doing exactly the same thing at the same time and in the same way.

Asymmetrical: corresponding parts of the body are not used in the same way at the same time. One side of the body is stressed more than the other so that the two sides of the body do not match.

Symmetrical movements can only occur in an up-down, forward-backward direction because any twisting or turning or sideways movement makes a one-sided stress and takes the body into asymmetrical actions.

Symmetrical movements demand discipline, control, coordination and a keen sense of body awareness. Symmetrical actions provide a feeling of balance and

control and are easy to restrain and stop. Asymmetrical actions where one side becomes more active or a greater stress is placed on one side brings about an imbalanced action where the body assumes irregular shapes and all manner of twists, turns, and changes of direction are possible. Asymmetrical body movement has a feeling of imbalance and easily leads to locomotion which is more difficult to restrain and stop.

The body may also be divided into the upper and lower half. The top half may be symmetrical in shape and action while the lower is asymmetrical, with the converse being true.

THEME FOUR builds on and broadens the concepts developed in SHAPE in theme three. The activities now demand greater clarity, precision and a sense of body awareness as they relate to symmetry and asymmetry.

### b. Observation and Coaching Points

Symmetry:

- feel both sides of the body being identical
- feel the balance and stability of both base and shape

Asymmetry:

- emphasize one side of the body
- sense the feeling of imbalance

### c. Skill Development

#### Legs

- run so that one side of your body is more important than the other
- show a jump that makes equal use of the sides of the body
- run and jump using:
  - symmetrical take off and landing
  - asymmetrical take off and symmetrical landing
  - asymmetrical take off and landing
  - symmetrical take off and asymmetrical landing
- run and jump showing symmetrical positions in flight
- run and jump using different asymmetrical positions in flight

#### Arms

- travel symmetrically on two hands and two feet
- travel using hands symmetrically and feet asymmetrically
- travel using hands asymmetrically and feet symmetrically
- travel on hands and feet with:
  - symmetrical use of hands, feet
  - asymmetrical use of hands, feet
- practice taking weight on hands with an asymmetrical take-off from feet, a symmetrical take-off
- following taking weight on hands, practice symmetrical and asymmetrical landings with the feet
- balance, show symmetrical and asymmetrical positions in balance
- balance on hands showing symmetrical and asymmetrical positions while balanced
- balance showing symmetrical position, change to an asymmetrical position without losing balance
- balance on hands showing symmetrical position, change to an asymmetrical position without losing balance

#### Whole Body

- travel receiving and supporting weight:
  - symmetrically
  - asymmetrically
- rock: symmetrically asymmetrically
- roll making both sides of the body equally important
- roll making one side of the body most important
- show balanced positions in which you are equally supported on corresponding parts of the body (in balance make each arm and leg match the other)
- show balanced positions selecting those in which you use one side of the body to support you (never be on two similar parts at the same time, arms and legs should not match)
- balance on uneven bases

#### Sequence

- make a sequence which uses a symmetrical take-off and landing, and an asymmetrical position in flight
- make up a travelling sequence using:
  - symmetrical movements
  - asymmetrical movements
  - combination of symmetrical and asymmetrical movements
- make up a sequence involving travelling and balancing using asymmetrical and symmetrical actions
- use an asymmetrical preparation for an inverted balance which achieves symmetry at some point and ends in an asymmetrical action

#### Enrichment:

In many of the tasks outlined above emphasize:

- lifting different parts of body high
- changes of direction (forwards, backwards, sideways)
- changes in level (high, medium, low)
- changes in speed (quick, slow)
- working with a partner
- copy exactly a partner's movement (see page 88)
- match movement with partner (see page 88)

#### d. Final Activity: Apparatus

##### i. Benches

- travel placing hands symmetrically on bench
- travel across and back using hands symmetrically on bench
- travel along and across using alternate hands to take weight
- travel along or across placing hands asymmetrically
- travel along or across one hand on bench and one on floor
- move along or across using hands and feet:

- symmetrically
- asymmetrically

- roll forward or backward along bench
  - symmetrically
  - asymmetrically

- balance with some part on bench:
  - symmetrically
  - asymmetrically

- make a sequence of travelling and balancing activities showing:
  - only symmetrical movement
  - only asymmetrical movement
  - combination of symmetrical and asymmetrical activities

##### ii. Mats

- roll across mat:
  - symmetrically
  - asymmetrically
  - combination of both
- cross the mat symmetrically and return asymmetrically



- travel along edge of mat symmetrically, negotiate corners asymmetrically
- balance symmetrically, travel off asymmetrically
- balance asymmetrically, travel off symmetrically

iii. *Benches and Mat* (use both pieces of apparatus)

- show symmetrical movements on one and asymmetrical movements on the other
- using both pieces of apparatus together make asymmetric balance positions
- make a sequence including travel and balancing, showing both symmetric and asymmetric movement

iv. *Box Horse* (long or cross)

- travel over using hands symmetrically
- keep body symmetrical as you travel over
- travel over using hands
  - asymmetrically
  - symmetrically
- keep body asymmetrical as you travel over
- use symmetrical and asymmetrical take-offs and landings

- combine a symmetrical use of hands with asymmetrical use of feet and vice versa
- balance on in symmetrical and asymmetrical shapes

v. *Springboard or Beatboard and Mat*

- jump from springboard making symmetrical or asymmetrical shapes in the air

vi. *Climbing Ropes* (single or double rope)

- climb up using movements which are:
  - symmetrical
- travel, hang, or balance on, showing symmetrical or asymmetrical movement

viii. *Climbing Apparatus*

- travel:
  - symmetrically
  - asymmetrically
- travel using feet symmetrically and hands asymmetrically and vice versa
- travel up symmetrically through and down asymmetrically
- suspend from in symmetrical or asymmetrical shapes

## 5. THEME FIVE

### THE BODY CAN STRETCH OR CURL WHEN MOVING AND BALANCING

a. *Introduction*

CURLING involves closing all body parts into the centre of the body while STRETCHING involves extending body parts away from the centre of the body or the base of support. Flexion and extension are integral parts of any action and are common to all movements. In this theme, children should be guided towards feeling the positions of curled and stretched, and also the process of becoming curled and stretched. Emphasis in THEME FIVE is on the body functions of STRETCHING and CURLING while moving or balancing.

b. *Observation and Coaching Points*

- curl and stretch the trunk

c. *Skill Development*

**Legs**

- travel with feet only touching the floor, sometimes with legs bent, sometimes stretched
- run and jump showing legs stretched or curled in the air
- run and jump showing stretched or curled position in the air (keep head up)

**Arms**

- move on hands and feet only with:
  - body curled
  - body stretched
  - combination of curling and stretching
- hands on floor (head up), lift feet off the floor keeping your body:
  - curled
  - stretched
- weight on hands, move or balance in a curled position, a stretched position
- balanced on hands, curl and then stretch or stretch and then curl

**Whole Body**

- curl up. Which part is touching the floor? Find another part to support you and curl up again. Find many parts on which you can curl
- keeping curled, move continuously from one balance part to another
- as above but stretch out
- curl up on one part of body and then stretch out on same part
- move about the room changing continuously from being curled to stretched

**Sequence**

- balance, roll, run and jump showing curled position, stretched position, in flight
- roll to a balance show curl and stretch in balance, roll finishing with a jump
- make a sequence of travelling actions showing curling and stretching
- make a sequence involving travelling and balancing showing stretching and curling

- the head acts as an important appendage and should be involved in curling and stretching
- curl in to midpoint
- extend away from midpoint
- do not isolate and only involve the limbs
- stretch and curl to the limits, and try to feel intermediate positions
- in stretching long, concentrate on the lower and upper part of the body pulling in different directions
- in stretching wide accent the right and left sides pulling away from a central line
- in balances concentrate on free parts stretching to the fullest
- arch backward and sideways

**Legs****Arms**

- travel changing from curled to stretched positions with only hands and/or feet touching the floor (may include jumps or springs onto your hands)

**Whole Body**

- curl up and stretch out with same part of body supporting you. As you begin to curl up, roll over until you are curled up on a different point of support, stretch out again and continue as before

**Sequence****Enrichment**

In many of the above tasks emphasize:

- lifting different parts high
- keeping feet together in curl and apart in stretch
- showing changes of direction (forwards, backwards, sideways)
- showing changes of level (high, medium, low)
- showing changes of speed (quick, slow)
- with a partner
  - copying partner's movement (see page 88)
  - matching movement with partner (see page 88)

**d. Final Activity: Apparatus****i. Benches**

- slide in a curled position, a stretched position
- travel or balance showing stretching and curling
- travel from side to side showing stretching or curling
- travel along bench alternately curling and stretching
- travel across bench keeping curled, and return showing a stretch

**ii. Mats**

- curl and roll, stretch and roll
- curl as you move over one mat, and stretch as you move over other mat
- alternately curl and stretch as you move along the mats
- roll to a curled balance, a stretched balance
- balance, curl and stretch in balance

**iii. Box Horse and Mat**

- arrive on, leave the horse showing: stretching, curling
- arrive on horse curled, show stretching on leaving
- take weight on hands to cross horse in either a stretched or curled pattern

**iv. Rope or Cane Balanced on Skittles, and Mat**

- curl and/or stretch as you move over or under rope or cane, and cross mat

**v. Storming Board (Inclined Board)**

- travel up or down the board showing curling or stretching
- jump from board showing curled or stretched positions in the air

**vi. Climbing Ropes**

- swing on rope(s) in stretched or curled position
- climb ropes: curled, stretched, alternating between stretch and curl

**vii. Parallel Ropes**

- travel, balance or suspend on or from one or two ropes showing stretching and curling

**viii. Climbing Apparatus**

- travel in curled position, stretched position
- travel on apparatus alternately curling and stretching
- find places and grip and hang in curled position, stretched position
- find places to balance on and curl and stretch
- swing on ropes in curled or stretched position
- travel up and down ropes curling and stretching

**6. THEME SIX****THE BODY CAN TWIST AND TURN WHEN MOVING OR BALANCING****a. Introduction**

TURNING involves the whole body rotating in space to face a new direction.

TWISTING occurs when parts of the body turn in opposite directions. This occurs when:

- a part of the body initiates a movement with a twist, and is followed by the rest of the body
- part of the body remains fixed and the remaining part twists

- part of the body twists in a contrary direction to the other while in flight

Emphasis in THEME SIX is directed to the body function of TURNING and TWISTING while moving and balancing.

**b. Observation and Coaching Points****Turning:**

- roll the body around one axis (horizontal or vertical)
- maintain body control

- control speed by extending or contracting limbs
- focus on one point when turning
- when turning in contact with the floor or apparatus, the body parts should contact the floor or apparatus in succession

### c. Skill Development

#### Legs

- jump, showing one quarter, half, three quarters or full turn
- jump showing a twist or a turn in the air
- run and jump showing a twist in the air
  - lift heels back looking over shoulder at them
  - use swing of leg to lift and twist the body in the air to land on opposite foot
  - use a swing of leg to lift the body, followed by a twist of the shoulders while body is in air, land on the same foot
- run and jump using a twist of the shoulders or hips in order to make the body land sideways or backwards
- run and jump making twisted shape in air
- jump over an obstacle (hoop, bean bag, rope, skittle) showing a twist or a turn

#### Arms

- travel on hands and feet twisting as you go
- fix feet, use hands to walk around base until position is reached where they cannot go any further
- fix hands, walk feet round hands
- on hands and feet, hold a part high, twist to make a different part high
- twist to put hands on floor to one side of feet. Jump feet or seat into the air bringing feet down near hands
- balance on hands with seat or feet high, bring feet down to the floor by using a twist of your body
- take weight on hands, release the feet and ground them again in a different place
- weight on hands, send feet up; twist the hips to land feet in a different place (round-off, cart-wheel, flip, etc.)

### Twisting:

- feel a twist by rotating waist
- release the fixed part at peak of twist
- maintain body control
- return to stable position following twist or series of twists

#### Whole Body

- keep one part of body on floor, twist the rest of your body as far as you can, fix another part, see how many different ways you can twist
- travel twisting from one body part to another
- hold a body part high, twist to hold a different part high
- from a point of support move by means of a twist on to another part of the body. Continue finding different points of support with a twist
- show a balance in which the body is twisted
- stretch then twist into a curled position
- curl then twist into a stretched position
- weight on shoulders, with legs extended symmetrically above base, draw both knees over either right or left shoulder and transfer weight, ending in a kneeling position
- take kneeling position one hand on floor, let other hand lead the body into space between fixed hands and knees, transfer weight onto shoulder and roll

#### Sequence

- show a sequence of rolls which involve twisting
- travel using straight movements and twists
- twist, fall and balance
- balance, twist to a new balance
- balance, twist to a roll, jump with a turn
- show three ways of travelling, join actions with a twist

### Enrichment

In many of the tasks outlined above emphasize:

- changes in direction (forwards, backwards, sideways)
- changes in level (high, medium, low)
- changes in speed (quick, slow)
- with a partner
  - copying partner's movement (see page 88)
  - matching movements with partner (see page 88)

### d. Final Activity: Apparatus

#### i. Bench

- travel over, under, twisting as you go
- balance, twist to another balance

- balance on, twist to come off

- fix hands on bench and by releasing the lower limbs bring about a twist and change of direction. On landing, fix feet and allow the upper half to initiate the twist and take body weight

#### ii. Mats

- travel over, jump with a turn and return
- balance, twist to a new balance
- balance, twist to a roll, jump with a turn

#### iii. Box Horse and Mat

- find ways of getting on and off showing a change of direction
- get on, find ways of getting off so that body finishes facing the horse
- get on, jump off and roll somewhere bringing about a twist



iv. *Hoop or Cane on Skittles*

- jump over with a turn, twist to come back under
- travel under, jump over with a turn, twist to come back under
- travel under, twist or turn to come back over

v. *Horizontal Pole, Bar, or Beam*

- hang from body parts showing twisted shapes
- twist from one body position to another
- get on and dismount with a turn or a twist
- travel along, over or under showing twisting and turning

vi. *Climbing Ropes*

- experiment turning the body forward and backwards between two ropes

- swing on one rope and turn to dismount
- hang on one or two ropes in twisted shapes with parts high

vii. *Parallel Ropes*

- hang from, showing twisted shapes
- twist from one body position to another
- travel along, over or under one or two ropes showing twisting or turning

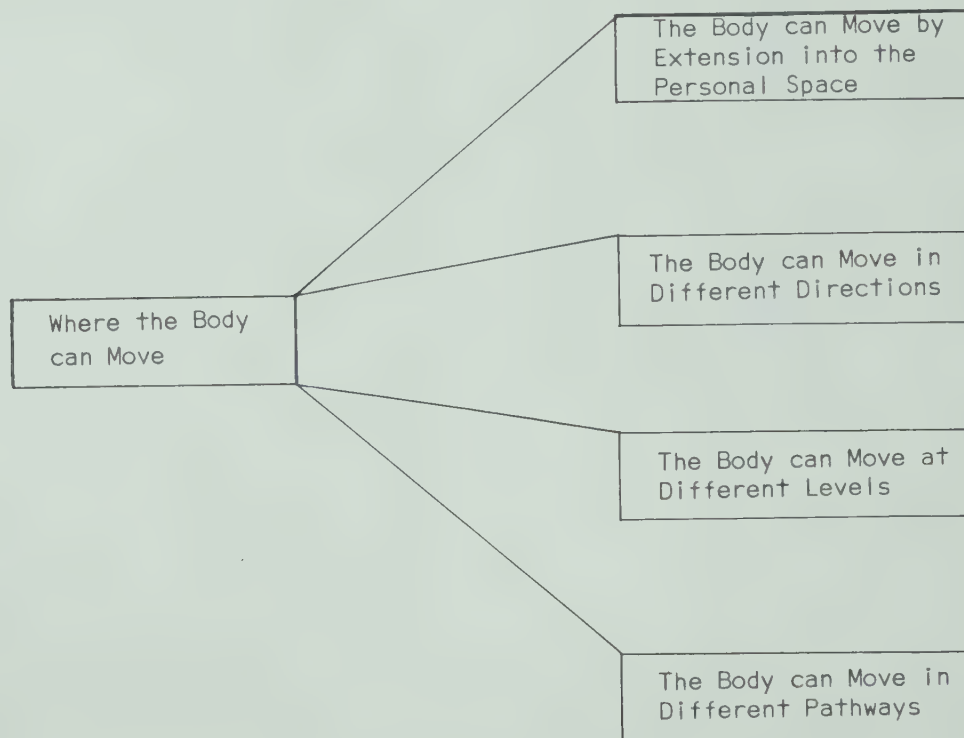
viii. *Climber*

- hang or grip with hands or other parts on the apparatus, twist the rest of your body
- travel up and down or across with a repetitive twist
- balance on some part of climber, twist to come off

**Enrichment Themes**

In addition to the six themes outlined, selections may also be made from the following themes which may serve to broaden and enrich the work. Lesson format outlined previously should be followed in planning lessons based on enrichment themes. These themes should be selected and introduced when the children's work fails to exhibit the given movement characteristic.

1. *Space Themes*



The body is surrounded by space into which, from a stationary position, it can extend in all directions and at all levels, and in addition to this "sphere of movement" the body may also travel into the general space of the room. The inclusion of some of the following suggested themes will assist in the development of an awareness of the various concepts of space which relate to movement.

- a. Extensions: The body, from a stationary position, can extend in all directions and at all levels in this "sphere of movement". In order to encourage extensions into space tasks may be set in which the children's attention is directed to keeping two parts close together, and then a long way apart, i.e.

- feet together and apart
- hands near feet or a long way away
- knees near head or a long way apart

Some suggested activities might be:

- run and jump, bring your feet together in the air, apart
- travel on hands and feet keeping feet together, apart
- move from one body part to another, sometimes with feet apart, together
- balance keeping feet together, apart

- arrive on horse with feet together and twist to come off, still keeping feet together
- travel on, off, over, through climbing apparatus with your feet together, apart, sometimes together and sometimes apart
- with only hands and feet touching the floor, move about keeping them near each other, far apart
- run and jump making a position in the air with hands touching your feet, with hands a long way from feet
- balance with two parts close together, a long way apart (e.g. knee and forehead, foot and opposite knee)
- travel on apparatus keeping your feet near your hands, a long way from hands
- travel on apparatus with hands near one another, a long way from each other
- suspend from or balance on apparatus with two parts close together, then a long way apart.

#### b. *Direction*

The child's awareness of direction must be much more than a mechanical labelling. It should be a kinesthetic feeling within the body which should be given opportunities to grow and develop. Children should be able to distinguish between

- i. a change of direction resulting from a turn and a change of front and
- ii. a change of direction by variation in the use of the body while maintaining the same front

Because pupils will naturally tend to over-use the forward direction they should be encouraged to try out the backward, upward, sideways, downward and diagonal direction and to effect changes in direction in which turning is not part of the problem.

A lesson or two in which the major concentration is on direction will broaden the children's concept and assist them to make increasing use of directional changes in their movement.

Some illustrative tasks which might be used in a theme of this nature are:

- travel, stop, change direction and travel on
- facing the same direction run forward, backward, sideways
- move on hands and feet showing changes of direction
- make a sequence of three forward rolls showing a change of direction for each roll
- moving in one direction along a mat show a sequence of forward, backward and sideways rolls
- choose three travelling actions, make each take the body in a different direction
- balance on hands, land on feet to face a different direction
- run and jump, turning in the air to face a different direction
- move over, under, around, through, on and off apparatus, varying direction
- jump from a springboard and land facing a different direction
- travel down the bench crossing and recrossing to face forwards, backwards, sideways

#### c. *Level*

Movements which are used in gymnastics occur in three levels of space, namely:

- i. Low — the body moves near the base of support as in rolls, crawls, springs, etc.
- ii. Medium — the body moves in space in the area between the low and high levels as in running, cart-wheeling, etc.
- iii. High — the body moves at upper levels some distance away from base of support as in leaps, jumps, etc.

It should be noted that the majority of gymnastic movements occur in the low and high levels and that the medium level tends to be "moved through" rather than stressed.

Lessons which direct the children's attention to the levels in which they are moving should encourage them to make use of these levels in their movement. A constant change of level tends to make movement dynamic and exciting.

Some suggested activities are:

- travel over floor at low level (slither, slide, roll)
- run, leaping into the air to take the body into a high level
- run and jump lifting different parts high
- make a sequence of three balances showing three levels
- with weight on hands, lift different parts of body high
- from a high level collapse to a low level
- make a sequence of movement which:
  - starts high and finishes low
  - starts low and finishes high
  - shows all three levels
- lift one part of body high, support weight in a different way and lift same part high
- choose a starting position, lift one part of body high and then find a way of coming down softly so that this part receives the weight first
- balance on bench at high level and roll along bench at a low level
- leap high over the cane balanced on skittles and return at a low level
- suspend from the climber with one part low, twist to make this part high

#### d. *Pathways*

In this theme the children's attention is directed to the path or track which the body makes when travelling about the floor, on the apparatus, or through the air.

The ability to use various types of pathways and to change the pathway quickly to avoid others is a safety technique. The ability to use various types of pathways: straight, zigzag, curved, or twisted gives greater flexibility in travelling tasks. The direction and placement of apparatus will stimulate varied pathways. Attention to different angles of approach to the apparatus, varied ways of moving from one piece of apparatus to another, and making good use of the floor areas close to the apparatus will influence the pathways used.

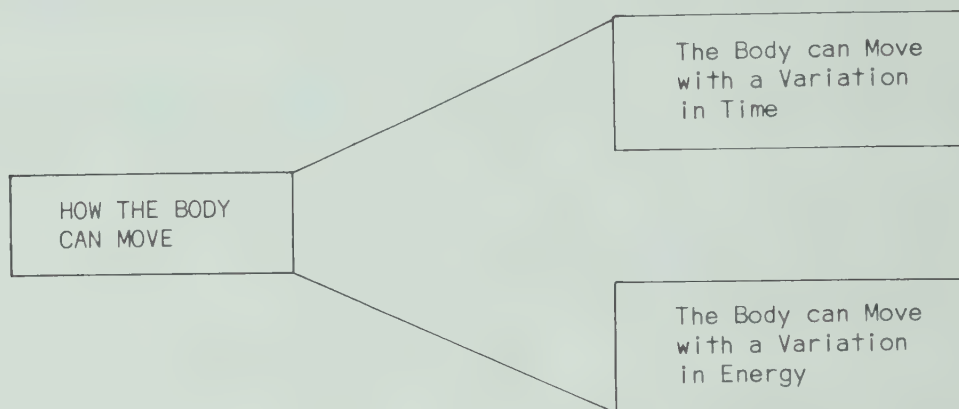
As a result of work in this theme the pupils should become increasingly conscious of the variety of pathways possible on apparatus and how to select the specific tracks relative to the situation.

Some illustrative tasks are:

- travel on feet making a straight, zigzag, curved or twisted pathway
- run, dodge, or swerve to avoid others
- travel in three different pathways

- travel on parts of the trunk making a curved pathway
- travel on hands and feet making a zigzag path
- roll making a circular track on the floor
- travel in a triangle, square, or circle
- pick a pattern and work out a travel sequence to follow it
- follow a track made by a partner
- travel over apparatus making a zigzag track
- approach apparatus and leave in various directions

## 2. Time and Energy Theme



Time refers to the speed at which movement takes place, while energy refers to the degree of muscular tension required to perform the action. Once children have developed body awareness and control they are ready to experiment with varying use of time and energy. In this theme the focus is on HOW the action is performed.

The children should realize that the body may require bursts of speed and energy to achieve flight, or to complete or start an action. Some actions may be performed at various speeds and with variations of energy, but other actions may be possible only when performed at a certain speed and with a certain output of energy. For safety, speed and energy changes must be logically related to the action being performed.

Although children naturally move with a characteristic time stress they should be encouraged to recognize the possible time range and to extend, to the limit of their ability, the time factor in their movement. They should understand that the ability to bring about an increase or decrease of speed quickly or gradually is an important safety factor. In sequence work they may show contrasting use of time between different activities. An attempt may be made to perform the same activity (rolls, runs, etc.) at varying speeds. Partner work places a person in a situation where he must move with a new time stress, and is an excellent medium for enlarging one's speed vocabulary.

An awareness of the changing tensions and the differing amounts of energy which the body can produce is vital to gymnastics. Children should be encouraged to apply muscle power economically by using the appropriate degree of strength for a particular movement, and by avoiding unnecessary tension in other parts of the body. The ability to vary, adjust and clarify the

energy exerted leads to smooth, skilful performance and good body control. Children should experience lightness and relaxation as well as forceful action, and attention should be drawn to activities which use contrasting qualities of energy.

As a result of work in a theme of this nature, children should develop an understanding of the time and energy factor. Activities of the following type will help to develop this understanding

- travel on feet sometimes quickly and sometimes slowly
- travel on hands and feet showing a variation in speed
- choose any roll, repeat it several times showing an increase in speed, a decrease in speed
- perform a sequence where the stress is on moving slowly
- perform a sequence in which the first and last actions are very quick
- perform a sequence in which actions alternate between quick and slow
- perform sequences of movement involving: all slow movements, all quick actions, both slow and quick actions
- run and jump off bench, land and move slowly away
- approach bench moving quickly, and return over bench moving slowly
- travel over, under, on, off, up, down, along, from side to side of a bench showing variations in speed



- cross over a bar quickly and recross over slowly
- climb up a rope quickly and down slowly
- perform a sequence selecting places where an accent is shown
- make up a sequence showing a series of quick, strong accents
- make up a sequence showing a series of slow, strong accents
- make up a sequence showing a contrast in quick, strong and slow, strong accents
- start with a light, slow movement gradually increasing speed to end with a powerful, strong movement
- show a build-up in strength, explode and then die away

### 3. Partner and Group Work

Teachers are referred to Section V, page 87, for a detailed description of partner and group work.

Partner work should be used sparingly at the Division One level and here it would be unwise to devote an entire theme to work on this topic. Teachers at this level may include as parts of other themes, some of the more simple approaches to partner work such as copying part or whole of partner's sequence (see page 87) and making and negotiating obstacles without contact (see page 88).

Although at the Division Two level teachers may have included some partner work in each theme, many teachers include a complete unit in partner work toward the end of the year's work. Because each lesson in partner work should be developed according to the gymnastics lesson format and should be based on a theme, in addition to the advantages of partner work as outlined on page 87, the inclusion of a theme of this nature serves as an excellent review of the year's work.

Following are some suggested tasks which are illustrative of the sorts of activities which might be included in a theme on partner or group work:

- partner follows leader's pathway (straight, curved, zigzag, etc.)
- partner copies travelling action of leader (jump, step, roll) although the way of performing each action is not copied exactly
- observe and copy partner's shape
- partner leads changing the level, other follows copying the same level but not the same movement
- one person leads showing variations in time, second person follows copying time changes but not copying exact movement
- half the class make bridge shapes, the remainder jump two bridge shapes and then make a bridge. Bridges change over when jumped twice.
- with a partner synchronize four jumps which have varied shapes and directional changes
- one partner makes and holds a body shape (long, wide, curled, twisted) while the other goes over (or under) making a similar (or contrasting) shape
- one partner makes shape, other partner negotiates, first person changes shape and base of support for second person to renegotiate
- one partner makes shape for other to negotiate who then makes shape for first person to negotiate, continue interchanging
- one person performs a movement sequence which involves a balance, jump and roll, other attempts to copy sequence exactly
- partners may perform the following sequences matching movements as outlined in (d) page 88;
  - show a sequence of movements which shows changes of shape of the body
  - show a sequence in which the body transfers from a stretched balance to a curled balance
  - show a sequence which shows a high-level jump, a medium-level balance, and a low-level roll
  - show a sequence, making good use of floor space, which includes at least one jump, balance, hang and bridge
  - show getting on apparatus, using one part of body, and off using another
  - show a sequence involving weight on hands, move over apparatus with feet together and show a movement that incorporates a leg swing
  - show different parts of body receiving and transferring weight along apparatus
  - show movements leading on to, along and off apparatus using different parts of the body
  - show a sequence of stretched and curled shapes on the apparatus
  - show a sequence which involves a twisting movement to come off apparatus, a roll and balance on floor
- with a partner, show a varied take-off, a contrasting body shape in flight, and a similar balance on landing
- with a partner, show a contrast in levels each performing a sequence which involves in any order a jump, roll and balance

### Group Work

In group work the teacher must word tasks carefully so that the group is stimulated to move rather than to talk. Groups should be kept small (3 to 5 persons). Many activities suggested above are applicable to a group. In addition, teachers might be interested in having groups in their class use some of the following ideas:

- whole group carries out same action moving simultaneously or successively in various group patterns
- a group working together, moves up, down, along, through apparatus leaning away and pulling into interweaving or making kaleidoscope patterns
- interchanging to get on, off, over apparatus, timing actions to fit together with other members of group

## X. REFERENCES

The following books will provide teachers with additional reference material for their gymnastics program. The prices are subject to change.

London County Council. *Movement Education for Infants*. Canadian F.D.S., 185 Spadina Avenue, Toronto 2B, Ontario, 1963. \$1.15.

Inner London Education Authority. *Educational Gymnastics*. Canadian F.D.S., 185 Spadina Avenue, Toronto 2B, Ontario, 1962. \$1.00.

Kirchner, Cunningham, and Warrell. *Introduction to Movement Education*. William C. Brown Company, 1970. \$4.50.

Mauldon, E., and J. Layson. *Teaching Gymnastics*. Canadian F.D.S. Audio-Visual Aids, 185 Spadina Avenue, Toronto 2B, Ontario, 1965. \$5.50.

Morison, Ruth. *A Movement Approach to Educational Gymnastics*. Don Mills, Ontario: J. M. Dent and Sons (Canada) Limited, 1969. \$5.95.

Stanley, Sheila. *Physical Education — A Movement Orientation*. Scarborough, Ontario: McGraw-Hill Company of Canada Limited, 1969. -\$6.25.

**SECTION**  
**D**  
**CREATIVE DANCE**



## I. INTRODUCTION

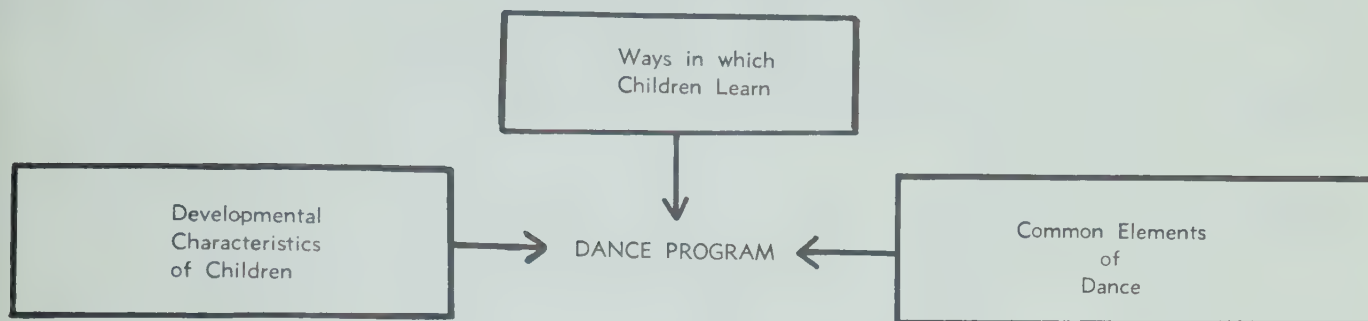
Movement, from their earliest days, is the primary form of expression for children. They bounce, hop, wriggle or run, spontaneously manifesting an inner feeling for movement. This movement often serves a functional purpose but more frequently it is a form of expression, a communication of a feeling, an attitude, or an answer to a need to communicate. This need to communicate may be exhibited in a wriggle of impatience, a bounce of exuberance, a run of exhilaration, a shrinking of anxiety, a whirl of delight in physical motion. Even after speech has become the major form of expression and communication, children will often fall back upon movement to express something they cannot put into words. Movement at these moments becomes a language in which intellectual processes are conveyed spontaneously through action. These moments of action and of doing, occur almost non-stop in childhood. Simultaneously with the thinking and doing occurs the feeling, which is the emotional response to the movement. In simple terms, children unify in one or several actions the *doing*, *thinking* and *feeling* parts of themselves. It is from this starting point, the natural movement of children and their natural inclination to express themselves through action, that creative dance is built.

The strength of creative dance in the education of children lies in the potential unity and combination of the intellectual, physical and emotional processes. Dance bears a relationship with drama, music, art, and language. Creative dance may complement, stimulate, and draw upon these other vital components of children's education. Within the creative dance program we can, therefore, see both unity for the child in his doing, thinking, and feeling, and unity of creative expression with the other arts.

The creative dance program strives to provide experiences for children in which they may have opportunities to:

- become aware of their own capabilities and development in movement
- discover, develop, and enlarge their imaginative powers
- develop confidence in themselves as individuals
- increase their powers to express and communicate through movement
- become increasingly aware, sensitive, and adaptable in working with others
- increase their awareness of "movement" in art, music, sculpture, words
- learn through experimenting, discovering, sharing, selecting, and creating

## II. THE BASIS OF SELECTION OF THE DANCE CONTENT AND TEACHING METHOD



Some of the material given in Section II Games (see page 27) and Section II Gymnastics (see page 83) is applicable to the dance section and consequently is not repeated here. The following information is particularly applicable to the dance program. It should be noted that statements listed under Division One and Division Two are in effect on a continuum and in no way should be considered dichotomous.

### A. Developmental Characteristics of Children

	Division One	Division Two
1. Physical		
a. Children mature and develop at different rates	Groups may be composed of children with differing abilities and body builds as similar levels of physical abilities are not important in groupings for dance.	
b. Endurance	Change of pace is provided by interspersing vigorous activity with quieter, more concentrated activities in order to keep the flow of the dance lesson moving at all times.	
c. Sex	Similar movement experiences can be structured for boys and girls but the response and interpretation should allow for the differences in the sexes.	
2. Mental		
a. Motivation and interest	Dance is based on experiences which have relevance and meaning for children.  Activities should be linked closely with classroom work. For example, stories, poems, events, etc., may form basis for stimuli.  Stimuli are concrete in nature, i.e. hopping, stopping, popping.	Stimuli may be more abstract but still have reality and meaning, e.g. power, compassion, hunger.
b. Retention	Sentences of movement are short and easily repeatable.	Sentences of movement are longer and more complex.
c. Attention Span	A number of formulating experiences may be included in each lesson.	Fewer formulating experiences (one or two) may be included in each lesson.  More time is devoted to clarifying and formulating.
3. Social	Emphasis is placed on individual and simple partner work.  Relationships are not dependent upon a level of physical skill but upon the stage of social readiness.  Because physical skill is not essential for partner and group work in dance, working with others can be introduced earlier in dance than in games and gymnastics.	Greater emphasis is placed on partner and group work although many problems are still worked on individually.  Peer social groupings should be used carefully to extend group learning and social manoeuvrability.

### B. Ways in Which Children Learn

Following are some ways of learning which are particularly appropriate to developing skill in dance.

1. Experimentation	Each child, partner, or group is given time to experiment with problems (guided experiences) posed by the teacher in order to arrive at a suitable solution.  Considerable time is devoted to individual experimentation on movement problems.	Activities involve more complex situations in relationship with others.
--------------------	--	---

### Division One

### Division Two

#### 2. Selection

The teacher assists in the selection of the appropriate solution(s) through individual and group coaching, demonstration, and observation.

The child tends to select favorite type movements. The teacher must encourage the child to broaden his range of movement through challenges posed.

#### 3. Repetition

Adequate time must be provided for practice and repetition after selection has been made. Children also like to repeat familiar activities in future lessons.

More time is spent on repetition in order to perfect skills.

#### 4. Consolidation

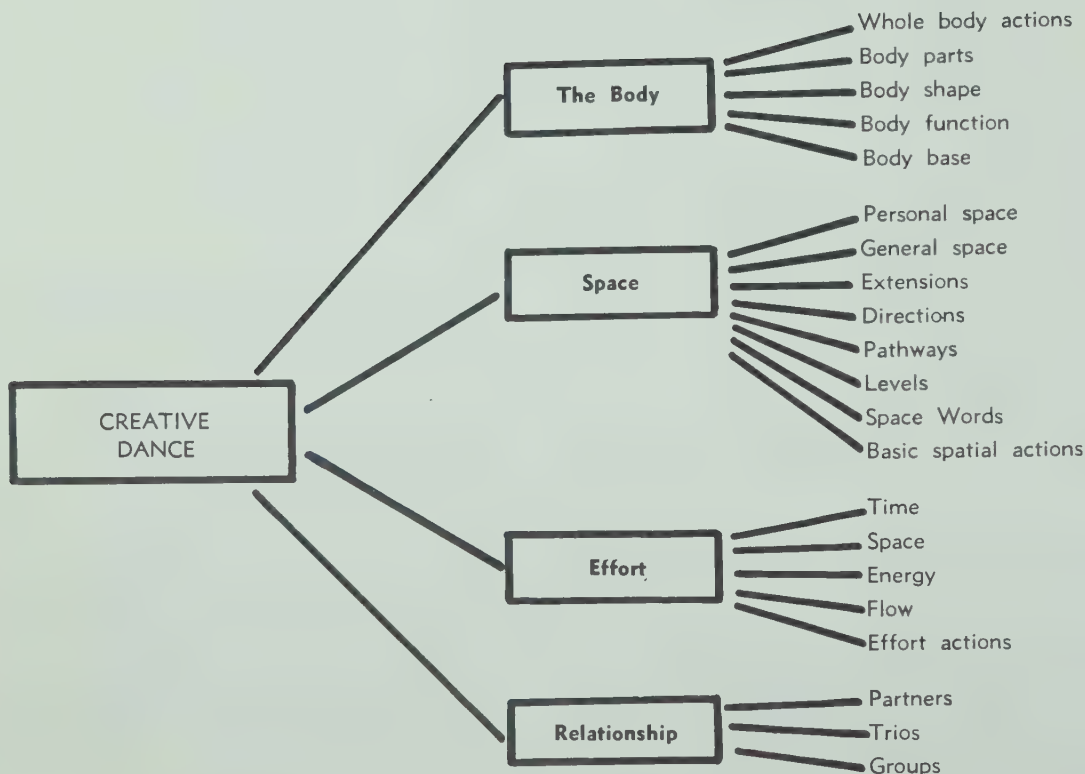
More time is devoted to clarifying and formulating movement ideas.

In each lesson there may be a number of occasions in which children clarify and formulate.

Fewer clarifying and formulating situations are developed in each lesson.

Lessons build on concepts which have been consolidated in previous work.

### C. Common Elements of Dance





## 1. The Body

### Division One

Early themes are based on "action words" and are concerned with total body actions in movement and stillness.

Simple sequences based on "action words" are developed.

Movement is clarified through emphasis on particular body parts.

Children show ability to move from one body shape to another, though shapes are mainly symmetrical in nature.

Attention is given to increasing the range of movement through encouraging body functions of bending, twisting, etc.

Body bases tend to be symmetrical.

### Division Two

Longer sequences are developed.

Children make greater use of symmetry and asymmetry and simultaneous and successive body flow.

A greater range of movement involving body function (twisting, turning, bending, etc.) is evident in work.

Use of asymmetric body bases increases.

## 2. Space

Space concepts are developed through action and stillness.

Personal and general space concepts are developed. Concepts of high, medium, and deep levels are developed.

Marked preference for moving forward is observed. Teacher attempts to increase directional concepts.

Children find air patterns difficult.

Ability to involve variety of directions in work increases.

Children find air patterns challenging.

Spatial concepts are developed in relation to others (towards, near, far, above, below, between).

## 3. Effort

Children should be led to appreciate different sensations in sudden and sustained movements and strong and light actions.

Children show contrasts in moving from quick to slow or strong to light movements.

Children isolate sudden slow, light, and strong actions.

Children show increased ability to exhibit gradual increase or decrease in time and energy.

Children combine strong and sudden, strong and slow, light and sudden, and light and slow actions.

## 4. Relationship

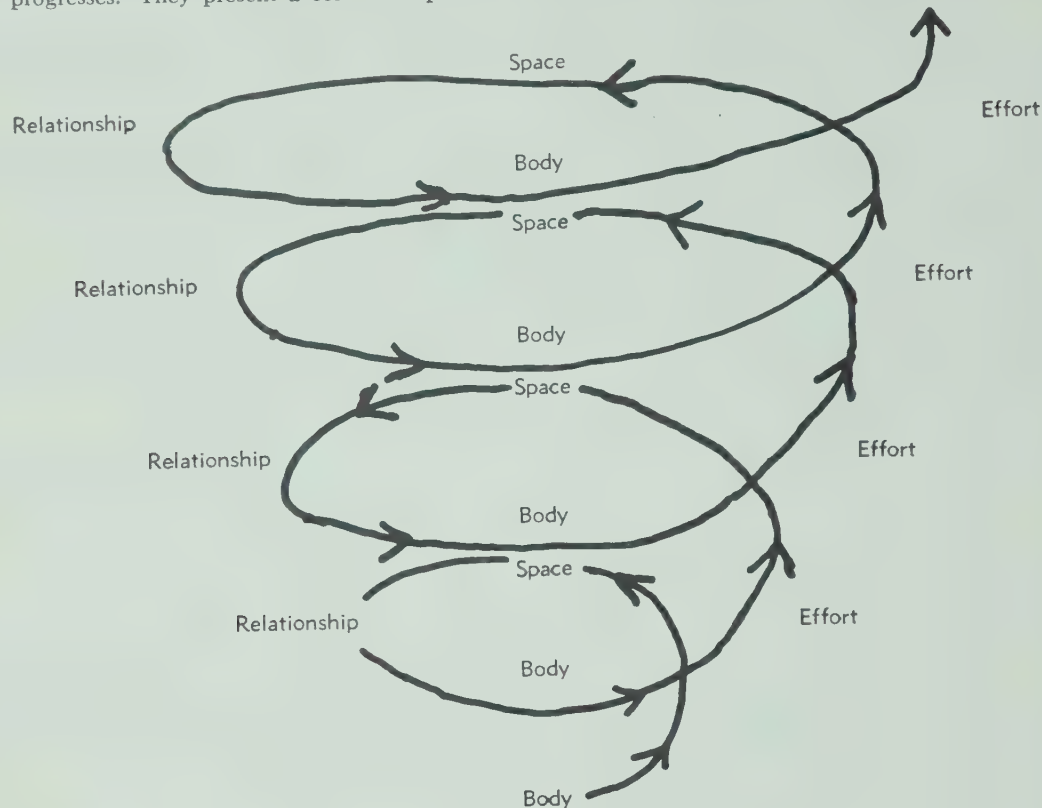
The first relationship is to the teacher.

Simple sequences in two's may be introduced (children work alternately or simultaneously).

Children may work in groups of six or seven with active co-operation.

### III. SPECIFIC OBJECTIVES OF THE DANCE PROGRAM

The teacher will attempt to develop the dance program by interrelating the areas of the body, effort, space, and relationship. They will develop all of these elements simultaneously — not in isolation. The teacher is thus able to refine and extend all elements as the program progresses. They present a continual spiral of learning.



#### A. The Body

Instructional objectives relating to the body may form the foundation for a dance program. Stress is placed upon body awareness, body management, and the ability to communicate through bodily action. Attention is directed to the body action in moving and stillness.

1. *Whole Body Action*: whole body actions (run, skip, gallop, jump, etc.) may form the basis for a dance program and are an excellent starting point.

Whole body actions may fall into the following categories:

#### TRAVELLING ACTIONS

run  
skip  
creep  
slither  
hop  
rush  
flee  
gallop  
roll  
dart  
slide  
crawl

#### VIBRATING ACTIONS

shiver  
shake  
quiver  
tremble  
wobble  
shudder  
vibrate

#### STOPPING ACTIONS

freeze  
hold  
perch  
anchor  
pause  
grip  
balance  
settle

### CONTRACTING ACTIONS

shrink  
shrivel  
close

### SINKING ACTIONS

collapse  
sink  
lower  
drip  
melt  
swoop

### JUMPING ACTIONS

leap  
hurtle  
bound  
bounce  
toss  
prance  
soar  
fly  
jump  
spring

### TURNING ACTIONS

spin  
whirl  
swirl  
whip  
pivot  
swivel

### PERCUSSIVE ACTIONS

stamp  
patter  
punch  
explode  
pound  
erupt

### EXPANDING ACTIONS

grow  
reach  
inflate  
open  
release

### RISING ACTIONS

lift  
rise

Two or three actions from contrasting groups may be combined to form a dance sequence. Actions may be:

- (i) Re-ordered:—gallop, whirl, grip  
—whirl, grip, gallop
  - (ii) Reversed:—creep, pounce, explode  
—explode, pounce, creep
  - (iii) Rhymed:—hop, pop, stop
  - (iv) Emphasized:—creep, tremble, *COLLAPSE*
  - (v) Danced alone or with others
2. *Body Parts*: Emphasizing parts of the body brings clarity and articulation to movement. When a knowledgeable use of body parts occurs, movement loses its indefiniteness and the edges are no longer blurred. Hands, arms, elbows, fingers, wrists, backs, sides, knees, nose, and toes are a few of the identifiable body parts which might be emphasized.
3. *Body Shape*: The body is plastic and supple; an excellent instrument for creating shapes which are stimulating, unique, motivating, and expressive. In dance there is a continual fusion and interchanging from one shape to another. The following shapes can be experienced and identified:
- (i) Rounded-Ball: when body curls, gathers, or contracts
  - (ii) Long-Arrow: when body stretches up or elongates
  - (iii) Wide-Wall: when body spreads or stretches sideways
  - (iv) Twisted-Screw: when one part of the body rotates or turns one part away from another

4. *Body Function*: The body will move in stereotyped ways if movement is limited to the anatomical functions of bending, stretching, and twisting. However, if these functions are fully explored, the actions of bending, stretching, and twisting can add a considerable challenge to the possible range of movement of the body.
5. *Body Base*: Essential in dance is a position in which to start, to finish, and to pause. Exploring a variety of bases while standing, sitting, kneeling, or lying can bring new life and vitality to the children's concepts of positions of stillness.

### B. Space

Instructional objectives relating to space help to build a child's space concepts. These may be the main stress within a lesson or may be used to enrich ideas relating to the body. Space concepts not only occur in action but also in the mind. Developing space concepts in dance demands an intellectual response from the children. They can no longer be solely action orientated, but must project outside of themselves into the surrounding space. The learning which is important is that of developing space concepts through action and stillness. Space concepts consist of:

1. *Personal Space*: The action may occur in "my space" which is the space that can be reached from any one position.
2. *General Space*: The action may occur in "our space" which is the space into which we may move (room or gymnasium) and which is shared with others.
3. *Extensions*: Involve concepts of near and far and may involve two parts of the body or may be concerned with the relationship of partners or groups.



4. *Directions*: Moving into general space will involve moving in *forward, backward, sideways, up* and *down* directions.
5. *Pathways*: Directional movements may create either floor or air patterns which may be *linear, circular, angular* or *meandering*.
6. *Levels*: Children may work in three levels in their dance activities.
  - (i) High Level — The body is taken into a level higher than a normal body stance which would occur in such activities as leaps, and stretches.
  - (ii) Medium Level — Activities may occur at the normal level of body stance which occurs in walking, galloping, and turning.
  - (iii) Deep Level — Activities are lower than normal body level such as will occur in rolling, collapsing, and sinking.
7. *Space Words*: These refer to the way an individual reacts to others spatially. Partner and group work involves an exploration of *far from, near to, around, between, above, below, beside, behind, over, under, into, and onto*.
8. *Basic Spatial Actions*: Spatial actions of *rising, sinking, opening, closing, advancing, and retreating* are explored not solely as actions of the body but as actions which have a special relationship to space.

### C. Effort

Instructional objectives relating to effort are concerned with the quality and dynamics of action. The quality of an action is brought out through a continuing change in the use of effort. Action is refined by focusing the learning on the following:

1. *Time*: The action may be sudden or sustained or somewhere along the continuum between the two extremes.
2. *Space*: The movement in space may be direct or flexible.
3. *Energy*: Varying amounts of tension may be used in the performance so that the action may be performed with firmness, with fine touch, or somewhere along the continuum between the two extremes.
4. *Flow*: The flow of an action may be either
  - (i) Bound — where action is controlled and readily stopped or arrested.
  - (ii) Free — where action is uncontrolled, abandoned, and continuing.
5. *Effort Actions*: These actions involve a combination of the qualities of time, space, and energy. The range of complete effort actions is:

- (i) *Flicking* — quick, flexible, fine touch, movements. This is illustrated in actions of fingers and wrists, in light turns, and in leaps.
- (ii) *Dabbing* — quick, direct, fine touch movements. This is illustrated in such activities as light running, tapping feet, and upward movement of knees.
- (iii) *Floating* — sustained, flexible, fine touch movement. This is illustrated in such activities as turning, rising, spreading, and weaving.
- (iv) *Gliding* — sustained direct, fine touch movements. This is illustrated in such activities as cutting space with hands, stepping smoothly, and rising.
- (v) *Thrusting* — quick, direct, firm movements. This is illustrated in such activities as one hand pressing against the other, pressure of feet on floor, and pressing together and pulling apart parts of the body.
- (vi) *Pressing* — sustained, firm, direct movements. This is illustrated in such activities as one hand pressing against the other, pressure of feet on floor, and pressing together and pulling apart of parts of body.
- (vii) *Wringing* — sustained, firm, and flexible movement. This is illustrated in strong turning and twisting of parts of the body.
- (viii) *Slashing* — quick, firm, or flexible, movements. This is illustrated in whipping actions of the legs, and in turning jumps with an asymmetric stress.

### D. Relationships

Dance is predominantly a medium of communicating with others. A relationship has to occur between two or more children. It is a communication and a sharing of movement ideas which, in turn, bring about a particular expression. Educational objectives rather than instructional objectives are developed as children's awareness of each other increases. The child learns to know how he should move in relation to his partner or group. The significance of the situation lies within the relationship. Learning emphasis is now placed upon the outcome of learning through interaction. The learning which occurs has its stress upon working with others.

1. *Partners and Groups*: Activities may involve
  - (i) Meeting and parting
  - (ii) Meeting and staying
  - (iii) Meeting and passing
  - (iv) Leading and following
  - (v) Responding
2. *Groups*: Activities may involve concentration on group
  - (i) Actions
  - (ii) Shape and formation
  - (iii) Rhythms

## IV. INSTRUCTIONAL TECHNIQUES

### A. General Suggestions

The following are particularly applicable to the dance program:

- time must be provided in each lesson for children to repeat rhythmical phrases of movement so that

each child becomes familiar with the movement and its "feel", e.g. bounce, bounce, bounce, freeze

- part of each phrase should be accented, e.g. bounce, bounce, BOUNCE, freeze or BOUNCE, bounce, bounce, freeze

- the children must be provided with action. They must have something concrete to work on, e.g. meet your partner emphasizing your knees, and leave emphasizing your elbows
- the flow of the dance lesson must be kept going by interspersing, demanding vigorous activity with those which are quieter and more concentrated
- the teacher, if possible, should be actively engaged in the initial movement phases of the lesson. A "watch me" method of approach is a quick, efficient way of presenting material rather than long verbal direction.
- teachers may stimulate action by use of the voice or tambour. eg. run, run, run, EXPLODE, freeze  
Accompaniment — run: several quick beats which run into each other  
explode: two quick, louder beats  
freeze: one isolated sound
- the teacher must have the dance lesson well prepared
- the teacher must demand that the children answer the task
- the teacher should develop skill in observation and coaching
- the teacher should move about the class during the lesson and not assume one teaching position

## B. Use of Drum or Tambour

The drum or the tambour is a natural instrument for giving many sounds and may be used extensively in dance as a movement stimulus or accompaniment. Skill in playing such a percussion instrument does not come easily to many people. Some experimenting and practice is advised before using the instrument with a class.

Single beats on the drum make a sound that comes and goes very rapidly, but the sound is broad and rounded. When a quick series of beats is played, the sound of each beat begins to merge with that of the following beat, and a continuous sound emerges. The following indicate ways in which the tambour may be used to accompany movement:

1. Continuous beats: action of running swiftly
2. Beats varied in strength with a light beat preceding a strong one: hops, skips, jumps, gallops
3. Continuous roll of beats followed by an increased volume for two beats: running and jumping action
4. Continuous succession of beats: turning (an increase or decrease of volume can accompany changes in size and strength of the action)
5. Handle of drum stick used against frame of the drum gives a short, sharp, light sound: skipping, flicking, light delicate actions
6. The skin of the drum brushed by the fingers gives a quiet, almost stealthy sound: creeping, swirling, whirling

## C. Observation

Dance is primarily related to the arts and has all the potential freedom of expression characteristic of them. The breadth of movement expression makes the teacher's task of observation more difficult. The teacher's ability to observe may be improved by directing, at any given time, one's attention to one of the following areas:

1. *Bodily actions* — the teacher may direct her attention to the performance of bodily actions. She might observe such things as:
  - what is happening in a leap, a spin, a hop, a gallop?
  - are body parts stretched away from each other?
  - what body part is leading the action?
  - is the shape curled or twisted?
2. *Child's feeling for space* — the teacher on occasion should fade out the action and concentrate on spatial observation through looking for such things as the following:
  - are children moving in, out, around, and about without bumping into each other?
  - can children skip forward, backwards, sideways?
  - do children find moving in certain directions more difficult?
  - do they show understanding of using very little space? extending far into space?
3. *Use of effort* — Children move with a characteristic effort pattern. Characteristically, they may move slowly, suddenly, languidly, ponderously, dynamically, hesitantly. The teacher should soon become acquainted with the child's characteristic movement pattern and attempt to broaden the child's movement experiences.
 

A class-effort pattern may vary from day to day. One day the class may be boisterous, noisy, excited, while on another occasion they may be sluggish, lethargic, quiet. The teacher must be sensitive to the mood of the class, and use this in a positive way for building a successful experience.
4. *Use of Relationship* — The teacher must realize that problems set in relationships can be very superficial. The teacher must be aware of this and observe carefully whether or not a real dancing together is occurring or whether the two children or group of children are merely sharing the same space.

## D. Demonstration

Demonstrations must be selected and given with a definite purpose in mind. Teachers' attention is drawn to suggestions regarding demonstrations given on page 13 and page 86, which are also applicable to demonstrations in dance. In order to get the children moving in the early stages of the dance lesson, the teacher may "show" as well as "tell" what she would like the children to do. She should, however, always give a series of different movements upon which the children may draw thus avoiding the problem of imitation. The teacher possibly moves more in the dance lesson than in either games or gymnastics. In division two, children become interested in demonstrating for, and observing work of, their peers.

## E. Coaching

From observation of the class and work of individuals in the class, the teacher determines what areas require further work and attention, and what coaching hints are required in order that children may improve their performance. Throughout the dance lesson, the teacher should be continually giving general coaching hints to the



whole class or to groups or individuals in the class. Some suggested coaching situations might be:

- improve children's skill in body management through analyzing, questioning, and suggesting
- set movement problems which will improve or reinforce children's concepts relative to space
- set movement problems which will challenge children to change their characteristic effort pattern
- enrich children's movement experiences by helping them to perform a variety of movement patterns

## F. Partner and Group Work

### 1. Introduction:

Partner and group work belongs in the area of relationship and is an extensive area of study and learning in dance. It may vary from simple partner work to group interaction in dance and dance drama. Relationships in dance can be introduced to children at any time from Grades I to VI. In dance, the complexity of the problem is the complicating factor in relationship, rather than the numbers involved. In dance, it is not essential that the children evolve through all stages of the continuum of working with a partner, in trios, etc., before moving on to larger groups.

### 2. Types of Dance Relationships:

Dance, as previously stated, is an art form and a means of expressing and communicating. Dance situations are given an added interest, motivation, and depth when they occur with someone else.

When starting work in relationships, teachers should ensure that these grow out of movement problems. Later, when children have gained experience in dancing with partners and groups, they can be expected to explore the use of imaginative ideas.

Following are some types of situations which can occur in both partner and group work in dance:

- |   |   |
|---|---|
| (i) Meeting and parting<br>Meeting and passing<br>Meeting and staying<br>Meeting and touching | Spatial changes may occur between children in simple or complex situations.   |
| (ii) Leading and following  | Leading another, or group, on chosen pathways with selected actions and changes of effort can be exhilarating and a tremendous learning experience.   |
| (iii) Conversation in movement  | Based on normal patterns of verbal conversation children produce conversation in movement i.e. I speak, you speak, we speak together, we agree, we disagree.  |
| (iv) Shaping movement   | A feeling for movement architecture is developed through groups creating rounded, plastic, linear, cubed, arrowed, solid, holed shapes. Groups may create these shapes in space in a similar yet more varied way than inanimate material such as wire, clay, marble.  |
| (v) Rhythm in movement  | Although all movement has rhythm, the rhythm may be brought out more clearly when it is given emphasis.   |
| (vi) Group Contact  | Simple movement problems relating to touch, can heighten children's sense of partner or group relationship. Children can link very gently and lightly with finger tips, more strongly with the palms, and with greater strength by a firm grip. Other forms of linking through touch may occur such as elbows touching or linking, arms surrounding, pressing or pushing. |

## V. TEACHING AIDS

The following materials should be available for use in the dance lessons.

### A. Percussion Instruments — A variety of types of percussion instruments such as the following should be available.

1. Instruments giving rhythmic beating sounds: hand drums (tambour), rhythm claves, two-tone blocks, rhythm maracas.
2. Instruments giving rattling sounds: tambourine, stick jingles, sleigh bells, castanets.
3. Instruments giving ringing sounds: cymbals, triangles, resonator bells, chime bars.

All of these instruments are designed to be readily handled by young children and are readily available from music suppliers.

### B. Record Player — A record player selected for use in dance lessons should possess the following features:

1. Reproduction of sound should be adequate for the size of the gymnasium. When the gym is filled with

children, sound will be absorbed. Teachers should check the volume from the furthest point from the record player to ensure that all children can hear adequately.

2. Variable speeds, or at least a minimum of three speeds namely 33 1/3, 45, and 78 rpm's.
3. The stylus or needle should be suitable for playing both stereo and mono recordings.
4. The mechanism should be such that the needle can be lifted and placed on any place on the record. Record players, where triggering of the recording mechanism is dependent upon the record dropping onto the turntable, are not suitable for dance. Such systems cause a hold up in the flow of the lesson with the resultant loss of interest on the part of the children.
5. Shock absorbing mechanism is essential in order to prevent the needle jumping when children are moving nearby.

### C. Records — Each school, and many teachers, will wish to develop their own dance record library. Large school



systems may stock a variety of records in a central instructional materials center. In selecting recorded music for dance, the teacher should guard against long pieces, and instead, look for simplicity of sound, contrast in mood and phrasing, and repetition of phrases. The following records are recommended for use in the creative dance lessons. They are listed in the recommended order for building up the record library in the school.

TITLE	APPROXIMATE PRICE
Children's Rhythms in Symphony .....	\$ 6.75
Rhythm Program for Primary Grades Volumes 1-3 .....	4.79/volume
Listening Program for Primary Grades Volumes 1-3 .....	4.79/volume
La Nursery-Inglebrecht .....	2.95
Listen and Move No.'s 1-8 .....	22.00
Modern Dance No.'s 1-4 .....	11.00
A pageant of Dance No.'s 1-2 .....	5.90
Listen, Move and Dance No. 1 .....	2.95
No. 2 .....	2.95
No. 3 .....	2.95

*Note:* All the above records are available from Canadian Folk Dance Society, 185 Spadina Avenue, Toronto 28, Ontario.

D. *Tape Recorder* — Teachers may utilize a tape recorder by recording selections of music which may serve as the accompaniment for certain dance projects. The following should be adhered to:

1. Music must be recorded at the correct speed for the available tape recorder.
2. Track reproduction must be the same on both the recording and the playback machine.
3. Spools of identical size should be used on the tape recorder. A take up spool which is either too large or too small will cause stretching, knotting, or breaking of the tape.
4. Tapes should produce a good quality of sound and should last for a reasonable length of time. Because tapes vary as to the length of life and quality of sound produced, economy should not be the prime requisite when purchasing tapes.

## VI. STIMULI

Once children have had considerable experience in working with movement problems, the teacher may wish to explore the use of stimuli. A stimulus can be defined as "anything that rouses the mind or that excites to action." Movement problems alone may do this for many children and teachers, but others may find that a stimulus other than movement helps them to start upon a dance idea.

Stimuli can be divided in several ways and often categories overlap. One categorization is:

### A. Audible Stimuli

1. *Voice Sounds* — These are the most natural stimuli for young children to either motivate or accompany action.
  - sounds of words will stimulate children to run, leap, collapse, spin, hop, skip
  - sound qualities are the beginnings of helping children create their own sounds and actions:
    - long, soft sounding ooooo—mmmmm—aaaaa, may accompany long, gentle actions
    - quick, lively e-e-e-e-e or i-i-i-i-i may accompany a quick, light resilient action
    - descending Wheeeeow may accompany the collapse
    - soft sounding words i.e. whispering
    - hard sounding words i.e. cracking
    - quick sounding words i.e. tick-tock
    - slow sounding words i.e. dreamily
    - round sounding words i.e. balloon
    - thin sounding words i.e. slip
  - sound made by the tongue as it is tapped, pushed or slapped against the sides or roof of the mouth may accompany jerky actions

2. *Body Percussion* — This may be used to accompany oneself or to accompany the actions of a partner or group:
  - feet can make sounds (stamp, patter, shuffle) to accompany foot actions
  - hands can clap and slap
  - knuckles can rap
  - fingers can click or scrape
  - fingers can tap each other or floor

3. *Sounds made with Percussion Instruments*:—From body percussion came man's first attempts to produce sounds with instruments (stick hit against hollow tree, two stones rubbed together). Most schools now possess a selection of percussion instruments. If percussion instruments are not available, they may be easily improvised (see Andrews, Gladys. *Creative Rhythmic Movement for Children*. New York: Prentice Hall, Inc. 1954. pp. 110-120).

Percussion instruments are of particular value when introducing dance into Division Two. Children of this age are readily stimulated to accompany their own action or to work with a partner or group on short percussion dances.

Percussion sounds fall into the following categories and provide accompaniment for certain type movements.

- beating or percussive sounds (drums, tambours, tambourines, clappers, skulls, claves, wood blocks) stimulate travelling, stopping, and percussive actions. Different depths of sound bring about different effort qualities (strong, light, sudden).
- ringing sounds (cymbals, gongs, chime bars, triangles, finger cymbals) stimulate rising, sinking, opening, closing, turning actions. The in-

crease and decrease in length and intensity of sound help to bring about heightened experiences in the use of space and time.

- rattling sounds (bells, jingle sticks, tambourines, maracas) stimulate vibratory actions. They also stimulate the flow of action into phrases of going and stopping, rising and falling.

4. *Recorded Music*: Recorded music will often stimulate a dance idea. The music must be carefully selected and the lesson meticulously prepared. Teachers should look for selections with simplicity of sound, mood, phrasing, and repetition and avoid long pieces with too dominant a beat. Once the selection has been made, the teacher should clearly structure the dance lesson into a series of guided experiences. These will help the children in understanding the movement and relating the movement to the music.

## B. Language Stimuli

1. *Action Words*: Action words which form sentences of movement and which may be re-ordered, reversed, rhymed, or emphasized, may be used to stimulate and excite action from grades one to six. Once a firm foundation of movement based on action words has been explored, children may explore movement stimulated by verse, story, or legend.
2. *Verse*: When selecting verse as a stimulus, teachers should look for:
  - short, clearly stated ideas
  - a definite feeling of action or mood
  - a concept which is within the children's range of understanding
  - verse which is appropriate for children's age (verse which is too easy or difficult will not make an effective stimulus for dance)

Verse such as the following may be a delightful stimulus for Grade One:

"But the kitten, how she starts,  
Crouches, stretches, paws and darts!  
First at one, and then its fellow  
Just as light and just as yellow  
There are many now — now one —  
Now they stop and there are none."

Extract from  
"The Kitten and the Falling Leaves"  
by William Wordsworth

The teacher helps the children to capture the ideas of suddenness, lightness, stretching, and crouching actions of the kitten. Grade One children can simply enjoy the ideas and qualities in this verse without having to be kittens. The action is theirs, the quality is theirs, and this is sufficient. Any suggestion that they actually be kittens will be completely detrimental to both movement and class control.

Verse can be more qualitative in Grades Three and Four such as:

Storm

Lightning flashes through the sky,  
Cutting the air and clouds that fly,  
The crackling, jagged, sizzling sound,  
Tells the earth a storm is bound.  
Soon the pelting raindrops fall,  
Covering earth with a watery shawl.

Kalmhe

The following actions may be drawn out from this verse with children giving a different form through an individual or group dance.

- exploration of jagged, zig-zag patterns on the floor and in the air
- whirling and leaping actions that shrink and spread
- bouncing resilient actions that touch the floor and recoil into the air
- settling slowly and spreading over the floor

Verse can offer further challenge both intellectually and emotionally in Grades Five and Six.

Gentle Willow

Angry, I came home  
And found within my garden  
A willow tree

Ryota  
from the Japanese Haiku  
by Kenneth Yasuda

A series of actions similar to the following may be drawn out from the children in response to the effort qualities in "Gentle Willow".

- strong, powerful actions of travelling, rising, and turning can be developed into a sentence which has a beginning, middle, and ending
- the phrase can be repeated, each time becoming more powerful
- actions can become lighter, more delicate, peaceful, and smaller until they fade away

The verse and the action can blend together to make a whole of action and sound.

3. *Myth, Legend, Prose, and Fable*: In addition to poetry, language extends to myth, legend, prose, and fable, which may serve as stimuli for dance in the same way as illustrated above for poetry.

Teachers should be attuned, in their everyday reading, to search out material which could be used in dance. A collection of suitable material which may be readily available for use at the appropriate time, is invaluable and may provide a ready source of material from year to year.

## C. Tactile Stimuli

Tactile stimuli may be handled, touched, stroked, hit, and smoothed. In handling tactile stimuli, children may become aware of:

- texture: soft, hard, rough, smooth
- shape: jagged, rounded, flat, curving, thin, twisted

Tactile stimuli will elicit a corresponding action. Softness might produce light, delicate, broad actions, while twisted wire might produce flexible, twisting, turning actions. Children may be helped to experience smooth actions by having them stroke a piece of velvet, a fur glove, or the class rabbit.

It may not be necessary to bring the tactile stimuli to the dance lesson. A classroom which is rich in objects, which children can handle, will provide a source of understanding for children when they are using these ideas in dance.

#### D. Fantasy

"A goblin is shut in a bottle for a thousand years and then he is let out". The world of imagination and fantasy has an important roll to play in dance. Such fantasy helps the imagination to expand and grow, and stimulates excitement, variety, and action in dance. Fantasy should be used as a stimulus for dance, particularly for younger children. Puppets, scarecrows, dancing dolls, firecrackers, balloons, paint brushes, demons, and mechanical men, can all be given an imaginative life of their own. Children should not be asked *to be* puppets, scarecrows, etc. nor be asked *to move* like them because children can only be children.

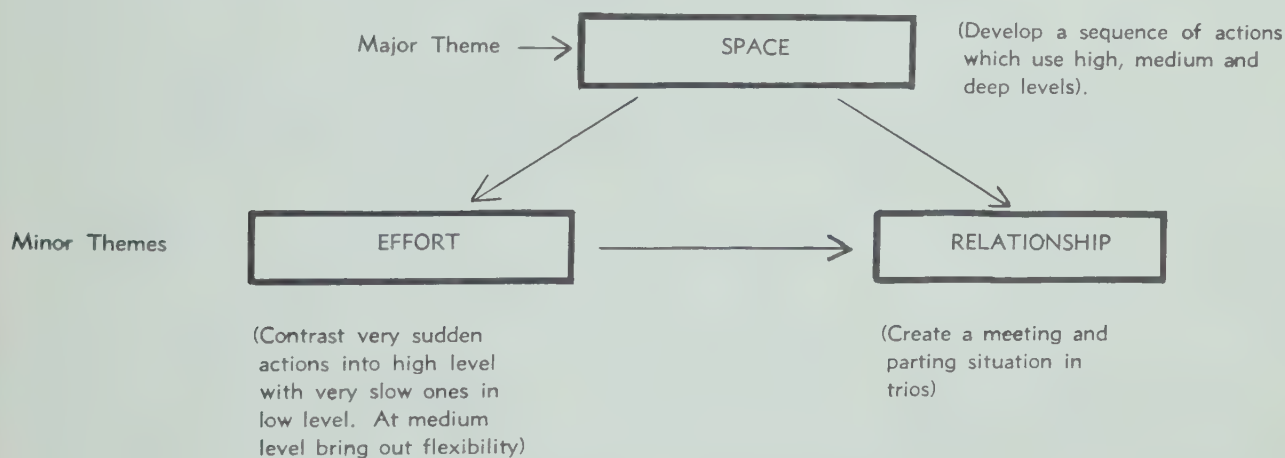
#### E. Natural Phenomena

The rhythms of nature surround children every day. They see clouds, rain, leaves, fire, snow, rock, water, stream, and sun. They sense the wind and see its effect. They feel warmth and cold. Such a multitude of natural phenomena can be danced about. The circling, turning and rising, actions of the sun travelling and sinking provide a particular stimulus for girls. The sparkling, shooting, quick actions of sparks and the turning, undulating actions of flames interest grade fours. The ponderous, heavy, rhythmic quality of rock appeals to boys. The jagged, leaping, slashing actions of lightning and the gentle bouncing action of rain can bring about group work. Natural phenomena can thus go on endlessly providing stimuli for group work. Teachers should try to bring out both the actions and the rhythms, as well as the interacting of one group with another when working with these stimuli.

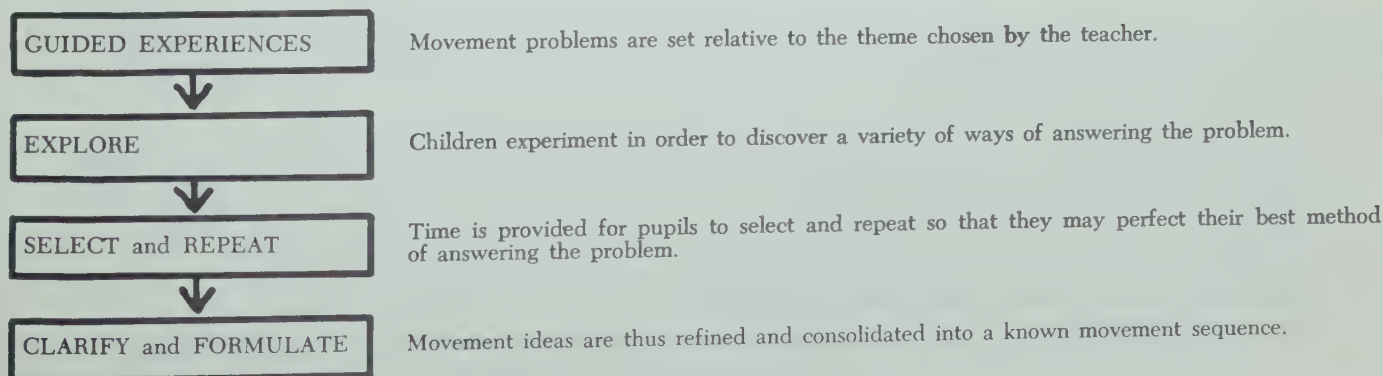
### VII. THE DANCE LESSON

#### A. Description of the Dance Lesson

A dance lesson is based on a major theme which is enriched by the inclusion of two minor themes. The major theme is selected from one of the following categories: The Body, Effort, Space, Relationship. The two minor themes are selected from any two of the other three categories. For example:



The dance lesson consists of one or more repetitions of the following learning pattern.





The following diagrams may serve to clarify these concepts.

*Introduction:* Running, Freezing, Spinning



*Development:* At this point in the lesson, another curve will be started which builds on understanding of the first curve.  
e.g. Run towards partner; Freeze high or deep; Spin away.



During a lesson a number of curves will be built up:



The number of curves in any given lesson will depend on the grade level and material being covered. Grade One may have a series of curves while Grade Six may have only one or two curves. These series of curves are designed to keep a rhythmical flow occurring throughout the lesson rather than a series of unrelated activities.

When planning the lesson, the teacher should keep the following in mind.

- there should be a balance between activities which involve moving into general space (galloping) and those which occur in more personal space (rising and sinking)
- very strong actions should be balanced with lighter ones
- sudden actions should be balanced with slower ones
- rhythmical phrases of movement should be developed (shiver, grip, shiver)
- in each phrase one movement should be accented
- each phrase should have a beginning, middle and ending

The teacher should have a clear idea of the instructional objectives she wishes to achieve in each lesson. The lesson material should be carefully prepared with a series of planned, guided experiences leading to the objectives. The lesson plan serves as a guide and should be flexible depending upon the teacher's observation of the needs and interest of her class at a given time. The teacher should endeavour to bring about the instructional objectives, but the routes towards this should be flexible and should offer the teacher and students some freedom of choice.

## B. Differences in Dance Lessons in Division One and Division Two

Division One	Division Two
Individual work is emphasized	Many movement problems are still worked on individually.
Some simple partner and group work may be introduced.	Partner and group work are emphasized.
Sentences of movement are short and easily repeatable.	Sentences of movement are longer and more complex.
Ideas are not explored in depth but children learn a little about a lot.	Work in four areas (Body, Effort, Space, Relationship) is considered in depth with children developing an intellectual appreciation of the principles governing movement.
Stimuli used must have relevance and meaning for this age group.	Stimuli used should make demands on the intellectual, but especially the emotional and psychomotor development of children.
Music selected must be within the comprehension of this age group.	Music selected can be more complex in its phrasing, but phrases must still be clearly recognizable.

## VIII. DANCE THEMES

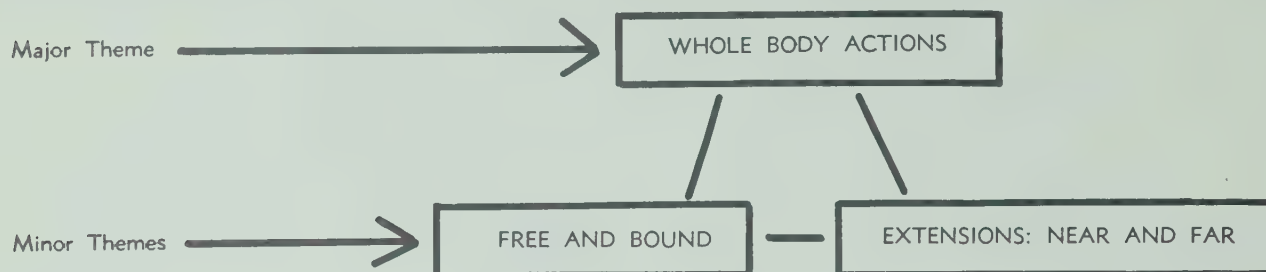
### A. Introduction

Teachers are referred to the diagram on page 114 for the outline upon which the following is based.

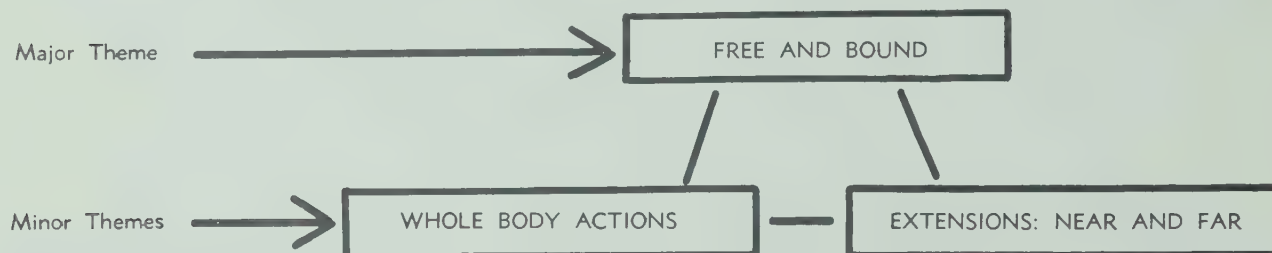
Work in dance is based upon Laban's sixteen movement themes which give rise to the movement analysis given in the following chart. Themes can be grouped into those concerned with the body, with effort, with space, and with relationship.

Body	Effort	Space	Relationship
Whole body actions	Time: —sudden —sustained	General and personal	Of parts of body to each other
Emphasis on body parts	Energy: —firm touch —fine touch	Extensions: —far —near	Of individual to space or objects
Body Shape: —rounded —extended —twisted	Space: —flexible —direct	Pathways and air patterns, and combinations of these	Partners
Body Base: —standing —sitting —kneeling —lying	Flow: —free —bound	Levels: —high —medium —deep	Trios
Body Flow: —simultaneous —successive	Effort Actions: —flick —float —dab —glide —wring —press —slash —punch	Directions: —forward —backward —sideways —up and down	Groups
Body symmetry and asymmetry		Basic spatial actions: —rising, sinking —advancing, retreating —opening, closing	

In planning a lesson, the teacher should select one aspect of movement from one of the columns to act as the **MAJOR THEME** for one or a series of lessons, and then select a further two minor themes from under two of the remaining three columns to enrich and support the major theme, i.e.



A lesson having three strands has depth and coherence. Although the teacher attempts to keep the **MAJOR THEME** dominant, she may discover from the children's responses, that one of the minor themes is becoming dominant. It is never likely that the children, by their responses, will change the lesson outside of the three themes. The children may become so captivated by what was initially planned as only a small part of the lesson, that the teacher may decide to pursue their interests and one of the minor themes becomes the dominant consideration in the lesson, i.e.



The lesson is thus still kept within the initial framework. The teacher is provided with the twin advantages of **structure** and **flexibility**.

## B. Detailed Analysis of Themes for Division One

### 1. Laban's Theme One: Whole Body Actions

The emphasis in this theme is upon awareness of whole body actions and use of body parts.

#### (i) Sequences of whole body actions

Sequences of whole body action should be developed, which involve a "stir" of the whole child. These should provide not only a physical but an intellectual and emotional stimulus.

#### (a) Movement can be started with two simple action words repeated:

- whirl, grip
- skip, turn
- spread, shrink
- hop, collapse

#### (b) Variation may be developed in repetition of the two simple action words by varying:

- the size of the action
- the strength of the action
- the direction

#### (c) Movement may then progress to larger sentences of action:

- run, leap, bounce, sink
- shiver, freeze, melt, roll
- perch, tremble, whirl, explode

#### (d) Larger sentences of movement may be varied by:

- changing the order
- stressing different actions
- finding different rhythms

Teachers are referred to the list of whole body action words on page 116, for additional ideas.

#### (e) Children, after having worked on sentences of actions given by the teacher may select their own sentences from columns of action words (see page 116). Sentences should contain only one word from each column. Columns of words can be displayed on chalk boards, cards, or overhead transparencies.

#### (ii) Emphasizing body parts

Using body parts with imagination and efficiency turns the child's body into a knowledgeable and well-tuned instrument. In dance lessons the following may be explored.

- emphasis on body parts in actions:
  - palms lead a spreading action



- knees emphasized in stepping action
- body shape
  - spread in space
  - curled in space
- body symmetry and asymmetry
  - are both hands alike or is one different from the other?
- body base
  - darting, pausing, and ending in sitting, kneeling or lying positions

Ideas related to these areas may be found in the gymnastics section. When using these ideas in dance, the class is concerned with developing rhythmical phrases of movement which lead towards a creative dance experience.

## 2. Laban's Theme Two: Emphasizing Time and Energy

### (i) Time:

Actions can occur along a continuum from sudden to sustained movement.

- sudden: actions which occur with great rapidity or suddenness. They are "excited", "sharp", "sparkling", "effervescent", "staccato", "transitory". Such quality is contained in actions of "exploding", "darting", "dashing", "leaping", "skipping".
- sustained: actions which occur with real slowness or sustainment. They are "prolonged", "never ending", "lingering". Such quality is contained in actions of "floating", "drifting", "swirling", "rising".

### (ii) Energy:

Actions may occur along a continuum from firm to fine touch.

- firm: actions can be "powerful", "full of force", "strong", "resistant". They employ the use of muscular tension as the action is felt in positions of stillness or movement into space. Such quality is contained in actions of "exploding", "pressing", "pushing", "stamping", "gripping".
- fine touch: actions can be "delicate" and "gentle". They employ the use of very little muscular tension, yet the tension is "sensitive". Such quality is contained in actions of "flicking", "dabbing", "gliding", "tapping", "quivering", "shivering".

Dance, which continually employs the use of firmness and fine touch, can help children develop a sensitivity to the "muscular tension" in their action. Lessening of muscular tension should not be likened to heaviness because sensitivity must be involved. Many children have very little natural response to muscular tension and many of their actions are therefore weighty and heavy.

### (iii) Combining time and energy:

Sentences of actions may be developed using the four separate factors of time and energy (sudden, sustained, firm, fine touch) in many different orders. Combinations of time and energy actions may also be developed:

- sudden, fine touch
- sudden, firm

- sustained, fine touch
- sustained, firm

Sentences can be developed individually, in partners, and in groups. Percussion can be used to stimulate and accompany these qualities.

## 3. Laban's Theme Three: Utilizing Space Concepts

This theme is concerned with the beginnings of space concepts of *where* does the movement go.

- (i) Personal Space: the space surrounding the individual is explored. The personal space may be reached with finger tips, elbows, knees, toes, back, seat, or gestures of the arms, legs, etc.
- (ii) General Space: the space in which the class works is explored by moving in floor patterns (straight line, circles, zig-zag) and air patterns (leaping, turning, sweeping gestures).
- (iii) Extensions: things can happen near or close to the body centre or a long way from it. Exploration of near and far may involve such things as the following:
  - feeling things happen near or close to body center in activities such as weaving in and out in contrast to things happening away from the body centre such as drawing one's name or making air patterns in space a long way away
  - keeping feet near to the floor in patter, skip, run, hop, or a long way from the floor in skips, hops, leaps, jumps
  - bringing parts near and then taking them a long way away from each other

### (iv) Levels: activities may occur in three levels

- high: up in the air away from the floor as in leaping, twirling
- medium: in the normal level as in run, step, walk
- deep: low down near the floor as in sinking, rolling

Sentences of movement can be developed using levels. Level lends itself to partner and trio work in which "group shapes" or "mobiles" are developed indicating contrasts in levels.

- (v) Directions: Simple directions which show the children's level of motor development and spatial awareness, so that they can identify moving to right, left, forward, backward, up and down.
- (vi) Spatial Actions: An understanding of directions leads naturally into the spatial actions of rising and sinking, advancing and retreating, opening and closing. Exploring space concepts can once again lead to children creating sentences of movement using space words such as over, under, near, far, onto, into, beside, below, above, around, towards, away from, etc.

## 4. Partner and Group Work:

See page 129 for material in this area.

The three themes outlined above, supplemented by partner and group work form the basis, for the dance program in Division One.

### C. Detailed Analysis of Themes for Division Two

If children in Division Two have had no previous dance experience they should be given some work relative to Themes One, Two and Three for Division One. This material, although simple, should be presented in an interesting and challenging way for the older children. They should quickly acquire these concepts and should soon be able to proceed to more appropriate material.

#### 1. Laban's Theme IV: Direct and Flexible, Bound- and Free-Flow Movement.

The emphasis in this theme is upon the directness or the flexibility with which actions can occur in space and the flow of the action be it free or bound.

- (i) Directness: Direct movements are straight, undeviating, focused on one point, concentrated in one direction. Children can explore the cutting of direct lines on the floor and in the air.

— "shooting", "boring", "threading", "smoothing", "stamping".

- (ii) Flexibility: Flexible movements "meander", "wander", "weave", are unfocused and continually changing.

— "writhing", "flicking", "stirring", "twirling", "undulating".

Children should explore these two individual space factors and then combine them with time and energy to create sentences of:

- direct firm, direct fine touch actions
- direct sudden, direct sustained actions
- flexible firm, flexible fine touch actions
- flexible sudden, flexible sustained actions

They may collect a vocabulary of words which relate to these factors, and use them in a similar fashion to action words in Theme One (see pages 116-7).

- (iii) Free Flow: Free flow actions are moving so freely that they are difficult to stop. Even when it stops, one can feel the motion going on into space. Free flow movement is "abandoned", "fluent", "outpouring", "going on", "sweeping".
- (iv) Bound Flow: Bound flow action is controlled, capable of being stopped at any point. The movement can be held or withheld with ease. Bound flow movement is "restrained", "limited", "cautious", "withheld".

Children may explore both of these qualities. The use of percussion to accompany movement sentences will help to clarify qualities. In an imaginative idea the mechanical restricted actions of space machinery may be contrasted with suddenly released free flowing movements into space. Group work might develop from this idea by having group interaction. One group moving freely ignites another group which moves in a mechanically restricted fashion.

#### 2. Laban's Theme VIII: Activities of the Whole Body

This theme takes the children beyond the work of the first theme in Division One, although that theme forms the basis for this work. Here the body will not only create whole body actions, but it will combine whole body actions with gestures to create working actions.

Working Actions: are actions which occur in every day activities such as: gripping, releasing, scooping, cutting, digging, planting, slicing, shaping. The teacher should look with the children at some rhythms which used to occur in seasonal activities such as: planting, harvesting, and fishing, which lend themselves very naturally to sequences in work rhythms.

These activities are taken and developed into a dance phrase or pattern in which one or more children can join to make a working rhythm. In order to do this, the teacher should:

- (i) take a simple work rhythm or idea, e.g. digging
- (ii) find the rhythm of the action, e.g. action into the ground and the recovery
- (iii) repeat this phrase rhythmically several times
- (iv) expand the idea by making the action smaller or larger, e.g. the digging action could now become — dig into the ground, recover by enlarging this part into a turning action. Travelling could be introduced coming out of the turn and so a dance would start to develop.
- (v) the idea may be placed in less usual parts of the body, e.g. a digging action of rhythm could be emphasized by the knees or foot.

#### 3. Laban's Theme VII: Basic Effort Actions

This theme develops from Laban's Theme II and IV. Now that the children have experienced the motion factors of time, energy, and space, they are ready to explore the combinations of these factors. When these three factors are combined, an *effort action* occurs which has a specific name.

Effort Actions		Associated Words
Floating	Flexible	
	Fine Touch	drifting, vapourous,
	Sustained	undulating, mistiness
Gliding	Direct	
	Fine Touch	calming, soothing,
	Sustained	stroking, lingering
Flicking	Flexible	
	Fine Touch	quivering, whisking,
	Sudden	shimmering
Dabbing	Direct	
	Fine Touch	pattering, tapping,
	Sudden	bobbing, bouncing
Wringing	Flexible	
	Firm	writhing, knotting,
	Sustained	tortuous
Punching	Direct	
	Firm	thrust, strike,
	Sustained	hammer
Pressing	Direct	
	Firm	squeezing, pulling,
	Sustained	pushing, heaving
Slashing	Flexible	
	Firm	whipping
	Sudden	

The teacher may decide to work with the actual names of effort actions or she may just prefer to set situations which bring about these qualities. Children may be expected to:

- (i) perform simple sentences of one action, e.g. slash, slash, slash, or flick, flick, flick.
- (ii) perform pairs of opposite actions, e.g. punch-float, or press-flick
- (iii) perform more closely allied pairs which may have:
  - a spatial change: floating to gliding  
wringing to pressing
  - a time change: floating to flicking  
wringing to slashing
  - an energy change: floating to wringing  
gliding to pressing

It is unlikely that children will be able to work with more than a pair of actions in sequence.

#### D. Themes for Division One and Two

Laban's Themes IV, V and XV: are Relationship Themes. These are themes which children in both divisions may explore in partner and group work. The material for relationship themes will come from body, effort, and space themes. The major theme will now come from the relationship column, while the minor theme will come from two of the other three columns. An illustration might be:

Major Theme Relationships:  
(Meeting and parting with a partner)

Minor Themes	Space (Levels: High, deep)	Body (Emphasizing knees and elbows)
--------------	----------------------------------	---

The following types of activities might arise as a result of this theme selection:

- meeting, emphasizing knees
- parting, emphasizing elbows
- travelling high, emphasizing knees and meet arriving deep
- travelling deep, emphasizing elbows arrive meeting high

Children could be led to develop other combinations of these sequences: Primary themes which occur in relationship are:

1. Meeting and Parting
2. Meeting and Staying
3. Meeting and Passing By
4. Leading and Following
5. Copying and Shadowing
6. Mirroring
7. Responding to Each Other in Question and Answer Situations
8. Creating Group Shapes With or Without Contact
9. Creating Group Rhythms

The teacher decides which one of these she wishes to develop, and then selects appropriate material from other themes to support these learning experiences.

## IX. CONCLUSION

The foregoing themes form the basis of the dance program. By using them, the teacher can ensure a program of dance which is developmental rather than haphazard. They provide an all round movement experience for the children which might otherwise be stressed more in one direction than another.

Finally, it must be realized that although dance instruction

can be systematized into a logical sequence, it is difficult to put boundaries upon dance itself. Taught well, it will spill out in many directions both for the individual children and into the school curriculum in general. As more and more schools become concerned with integrating children's learning, dance will be found to have an important part to play.

## X. REFERENCES

- Boorman, Joyce L. *Creative Dance in the First Three Grades*, Toronto: Longmans, 1969.
- Boorman, Joyce L. *Creative Dance in Grades Four to Six*, Toronto: Longmans, 1971.
- Carrol, Jean and Peter Lofthouse *Creative Dance for Boys*, London: MacDonald and Evans, 1969.
- Lofthouse, Peter, *Dance*, London: Heinemann Educational Books Limited.
- Preston V. *Handbook for Modern Educational Dance*, London: MacDonald and Evans, 1963.
- Russell, Joan, *Creative Dance in the Primary School*, London: MacDonald and Evans, 1964.
- Russell, Joan, *Modern Dance in Education*, London: MacDonald and Evans, 1964.





















